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RECENT FREUDIAN LITERATURE

By RUDOLPH ACHER.

1. FREUD, S. *Eine Kindheitserinnerung des Leonardo da Vinci*. Wien, 1910. 71 pp.

The one fundamental assumption of all practical experts in psychoanalysis is that all psychic phenomena including dreams, gestures, automatisms and reveries are governed by law and order, and have a causal sequence which it is possible to discover if the proper data are at hand. Psychoanalysts not only make this assumption theoretically but they proceed to lay bare these laws and principles of psychic life in concrete cases by an examination and interpretation of the psychic manifestations. The materials for psychoanalytical investigation are the facts of the life-history of the individual, including, on the one hand, the environmental influences and, on the other hand, the reactions of the individual to this environment. Supported by his knowledge of the psychic mechanism, the psychoanalyst attempts to grasp the dynamic factors of the individual's make-up, and to discover the sources of the mental motive power, as well as its later transformation and development. If the psychoanalysis is successful, the inner characteristics of the individual personality resulting from inner energy and outer influences are explained. While they deal largely with a class of persons whose mental condition is pathological and who might be considered more or less abnormal, they strongly insist that the distinction between normal and abnormal cannot be sharply drawn, and that the laws and principles which they discover in the psychic life of their patients hold for normal life also. Thus they proceed to apply the laws of psychic life, which they have discovered, to an interpretation of the life and character of historic personages, as well as to characters in drama and fiction. Their aim is to lay bare the very inmost workings of the human soul by an interpretation of its manifestations. This does not seem so hazardous in cases where there are sufficient data at hand concerning the lives of the persons under consideration. But they do not stop here. In cases where many of the facts of the lives of noted characters are wanting and the data meagre they attempt to fill out the gaps by making the known facts tell the full story which they implicitly contain. A certain apparently insignificant experience or impression of the person under consideration is made to bristle with meaning and significance under the magic touch of the psychoanalyst.

Perhaps the boldest of these attempts to give a new and fuller interpretation to a great historic character is that of Freud in his treatment of the childhood memories of Leonardo da Vinci. Although Freud does not claim absolute authenticity for his findings, he declares that they have a reasonable degree of plausibility, and that they seem to him more satisfactory than other attempts to account for this remarkable character. An effort will be made in what follows to give a summary of the main points in Freud's analysis of this man.

The significant facts of the life of da Vinci, so far as they are known, are given by Freud and are somewhat as follows:

Born in 1452, da Vinci was one of the foremost and most versatile characters of the Italian Renaissance. He was not only a paramount painter; he was also a noted and original scientist. In fact these two capacities were never quite separated from each other, the spirit of investigation always manifesting itself along with the artistic genius; and, in the end, the former almost wholly overshadowed the latter. He was not only great but well balanced, being possessed of a keen intellect, a strong body, an admirable address and a happy and lovable disposition. His scientific interests made him a worthy forerunner of Bacon. He prosecuted all kinds of researches; he dissected the bodies of horses and of men, built flying machines, studied the nourishment of plants and their reactions to poisons. It is said that at thirty he made this famous representation to the Duke of Milan: that he understood instruments of war and implements of peace; that he could construct bridges both light and strong; that he could cut off the water from the trenches of a besieged fortress, make pontoons and scaling ladders, and construct cannon which would be light and easy to transport, but which would throw small stones like hail; that in times of peace he could construct buildings both public and private, conduct water from place to place, execute sculpture in marble, bronze or clay; and that in painting he surpassed all of his contemporaries.

As has already been indicated, his scientific interests caused him to devote less time to painting, often led him to abandon unfinished works, and made him careless concerning the condition of his products. In these respects he was peculiar. The slowness with which he worked was proverbial. He worked three years on the "Lord's Supper" in the cloister at Santa Mariadelle Grazie at Milan, after the most painstaking preparatory study. He would, at times, work from daylight until dark without taking the brush from his hands. Then days would pass when nothing was attempted other than an examination of the work and an inward testing of it. He worked four years on the portrait of Monna Lisa, the wife of Francesco del Giocondo, without finishing it.

The extraordinary number of preparatory sketches in his note book, and the great number of notes which he made as to motive in his paintings show that carelessness or unsteadiness had nothing to do with his attitude toward his work. On the contrary, the very extent of his preparation and the great amount of preliminary study made the wealth of possibilities so great that definite decision was often difficult. This led to a sort of inhibition in the execution of his work. The slowness with which he worked was a symptom of this inhibition and prophetic of his later turning away from painting entirely. He was never aggressive, and always avoided opposition and quarrels. He refused to eat meat because he thought it not right to take the lives of animals. It gave him great pleasure to buy birds in the market place and give them their freedom. He severely arraigned war and bloodshed; and he called man not king of the animal world so much as the worst of wild beasts. But this feminine tenderness of feeling did not prevent him from leading condemned criminals to their execution in order that he might study their horrified facial expressions and draw them in his note-book; neither did it prevent his drawing the most horrible weapons, nor his entering the service of Cesare Borgia as chief military engineer.

What is known about his sex life is limited, but significant. In a time which saw boundless sensuality struggling with gloomy asceticism, da Vinci was the embodiment of sexual indifference,—a thing which one would scarcely expect to find in an artist who sets forth in his work the beauty of woman. His writings, which deal not only with the most profound scientific problems but also contain much varied and indifferent matter, are, as a rule, free from erotic reference to a degree scarcely found in the literature of our own day. In this respect he was in marked contrast with other

great artists, who took peculiar pleasure in setting forth their fancy in erotic and even obscene expressions.

There is no evidence that he ever loved a woman or had any spiritual intimacy with one, such as Michel Angelo had with Vittoria Colonna. There is good evidence that he had homosexual tendencies which were however either sublimated or, in the main, successfully repressed.

This peculiarity of emotional and sexual life, in connection with his double nature as artist and scientist, is, in the opinion of Freud, to be understood in only one way. He subordinated all feeling and emotion to intellectual pursuits. This idea is expressed by da Vinci himself, in his "Treatise on Painting," in which he defends himself against accusations of being irreligious. He says these accusers may well hold their peace, for to know and love the creator we must understand his works. Great love springs from great knowledge of the loved one. This, as Freud points out, is not true; for love is an emotion, and thought about an object tends to deaden the emotion aroused by it. Da Vinci's idea was to withhold emotion and make it subordinate to thought; and this he succeeded in doing. He neither loved nor hated; was indifferent to good and bad; was always calm and unperturbed, because he subordinated all else to the interests of thought. He was, however, not apathetic. He did not dispense with the divine spark that is either directly or indirectly the dynamic force of all human activity; but he transformed it into the impulse to know. He devoted himself to an investigation of natural phenomena, with a persistence and steadiness that can come only from the enforcement of transformed feeling. Only after the conquest of knowledge did he allow the inhibited feeling to break forth as the stream that has driven the wheel, and is then allowed to go on its way. He has been called the Italian Faust because of his insatiable desire for scientific knowledge; but he was more akin to Spinoza in his development. The significant thing about this programme was that in trying to know before loving he made the latter impossible. In his efforts to do so, emotion was largely swallowed up in the interests of intellectual activity. This is the key that unlocks the mystery of da Vinci's hunger for knowledge, and his apparent indifference to the emotional phases of life.

It is possible that he began his investigations in behalf of his own art for the purpose of mastering the laws of light, color, shade and perspective, in order to be true to nature. Then he was forced by the interests of the painter to investigate the objects to be painted: the animals, the plants, the proportions of the human body, the inner structure of all these, and the functions which manifest themselves without and need to be considered by the artist. But his scientific interests, thus begun in behalf of the art of painting, led him far away from the demands of his art, and finally impelled him to abandon it almost entirely in behalf of pure science.

Freud grants that any marked capacity in a character such as the scientific spirit in da Vinci rests on special native endowment. But he holds that such a strong bent of mind has very probably strengthened itself in early childhood through some external influence and that it originally attracted, to its use, energy from the sexual sphere. In this way, it derives its strength partly from the sex field and acts as a substitute for it in later life. Such a person would later take great delight in scientific investigations at the expense of emotional life. This whole theory is based upon the assumption that the energy that is usually spent in the sphere of sex can be sublimated into non-sexual ends. That such contributions are made from the sex realm to other special spheres of activity is shown by daily observation. This process is unquestioned, Freud thinks, if during childhood this overpowering spirit of curiosity served sexual interests and if later, during mature life, there is a strong development of this same spirit of curiosity directed toward scientific ends accompanied by sexual indifference. Objection would generally be made to such a theory on the ground that young children have neither the spirit of investigation nor sexual

interests. But Freud holds that the curiosity of little children is abundantly shown by their endless questioning. He thinks these questions are circumlocutions, and that they have no end since the child wishes to ask one question which it does not state. Psychoanalysis shows that all children, but more especially the bright ones, pass through a period, beginning with about the third year, which might be called the infantile sexual investigation period. This curiosity is usually awaked by some sexual impression, such as the birth of a sister, or brother, by which the egoistic interests are threatened. This curiosity has, for its object, the solution of the problem as to where babies come from, just as if the child would wish to prevent their coming. It has been found that the child does not believe the stork story, and that from this date there arises a mental independence because the child feels himself opposed by adults, and never again pardons them for deceiving him about this matter. The child begins to investigate in its own way, usually guesses the source to be the mother's body; and from its own sexuality it gets impressions that help it work out theories, about the source of babies as a result of eating, of being born through the alimentary tract, and may touch the rôle of the father which appears to it as something malignant and forced. But owing to their own very immaturity, they never reach a satisfactory solution, and finally leave it in this unsolved condition. The failure of the first attempt at independent investigation makes a profound impression, and affects the attitude of mind in all later investigations in a somewhat similar way.

When this period of infantile sexual investigation ceases through sexual repression, there may result any one of three possible conditions which affect the future impulse to investigate, as a consequence of its early connection with sexual interests. In the first type, the spirit of investigation shares the fate of sexuality and is repressed; the desire for knowledge is inhibited, and the free exercise of the intellect remains limited, especially if later, during puberty, the powerful religious thought-inhibition is brought into play. This is the type known as neurotic inhibition.

In the second type, the intellectual development is strong enough to withstand the sexual repression, and is not repressed with it as in the first type. Some time after the disappearance of the infantile sexual investigation and when the intelligence is strengthened, it bids for its return to help evade sex repression. This repressed sexual investigation energy returns from the unconscious as imperative brooding (*Grübelzwang*) somewhat distorted and hampered but sufficiently powerful to sexualize the thinking, and to color the intellectual operation with pleasure and anxiety of the individual's own sexual processes. The investigation is turned towards sexual activity, often almost exclusively; the feeling of success in thought takes the place of actual sexual satisfaction; but the indefinite character of the infantile investigation shows itself in the fact that the brooding never finds its end, and the sought-for intellectual feeling accompanying its solution moves further into the distance.

The third type is the rarest and most completely developed. The sexual repression is present here, too, but it does not succeed in repressing a part of the sex impulses into the unconscious. The Libido withdraws itself from the conditions of repression by being sublimated at once into a thirst for knowledge which strengthens the already strong impulse to investigation. Here intellectual interests are powerfully reinforced by the sublimated energy from the sex realm.

Now, when we consider the fact that in da Vinci the overpowering spirit of investigation appeared in connection with a greatly diminished sex instinct which was limited to ideal homosexuality, it seems very probable that he was an excellent example of this third type. If we knew the details of his early life, it would be possible to decide this point with certainty. But very little is known about this stage of his life. It is known that he was an illegitimate child, that his mother, Catarina by name, was a peasant

girl and that his father, Sir Piero da Vinci, belonged to a considerably higher stratum of society than his mother. When Leonardo was five years of age he went to live with his father who had married another woman. Here he remained until he went away to school.

Though the account of Leonardo's childhood is scant, there is one record of his childhood memories that he himself made, which Freud thinks is very significant to the psychoanalytical expert. It throws a flood of light upon those childhood experiences which were important in determining his later life. It is from this record of his memories of childhood that Freud extracts, by means of the psychoanalytical method, the significant facts in Leonardo's early life.

The reference to this memory of his childhood seems to have been entirely incidental to the theme under discussion. In an article which deals with the flight of the vulture, he turns from the main thought to what appears to be the reason for his great interest in this bird. He says that there comes to his mind what appears to be a very early memory. While he was yet in the cradle a vulture flew down to him, opened his mouth with its tail and pushed its tail against his lips many times. This is a strange and improbable story and could not possibly have been a memory of a real experience. It was a fancy of later life, projected into the time of his infancy. This is frequently the case with so-called memories of childhood. They are not recalled until childhood is past, and then they are modified and falsified in the interests of later tendencies so that there is not much to distinguish them from pure fancies. The individual is, in this respect, much like the race. While the race is young and struggling for existence with all manner of enemies there is no effort to record its history. But later, when it grows powerful, and there is more time for meditation, the desire for a past history arises. Then one employs all available material such as tradition, sayings and proverbs, and weaves them into a story of one's past in which one's present wishes and desires tend to fill in gaps, distorting much of the evidence, and misinterpreting the rest. The result is not history; neither is it pure fancy. It is a combination of the two. To treat it as pure fancy would be to throw away valuable historical material. It is the business of the historian to separate fact from fancy and interpret both. Just so is it with the vulture story. What a person thinks he remembers of his childhood experiences is very significant; as a rule, the most telling evidences of his mental development are hidden in these supposed early memories.

It is just here that the technical skill of the psychoanalyst is needed to follow out and interpret these alleged memories, and discover their hidden meaning. It is in this way that an attempt is made to fill out the gaps in Leonardo's early life through the analysis of the vulture story.

Similar material is found in dreams; and it needs to be treated similarly. The story is symbolic. It is erotic in its meaning and symbolizes *fellatio*. Tail (*coda*) is a symbol of the male sex organ no less in Italian than in other countries. The passive part of the subject in the story is significant. It is similar to the dreams and fancies of homosexuals. The experience which furnishes the material for this is nothing less than the infantile means of securing its food from the mother's breast. This is why the story is projected back into Leonardo's infancy. Back of this fancy is hidden the faint remembrance of his infantile food-getting. In his later life this beautiful scene was often painted in the form of the infant Jesus and his mother. This reminiscence was converted into a passive homosexual fancy. But in the place of his mother was substituted a vulture. How came this to pass?

In the holy picture-writing of the Egyptians, the mother is always represented by the picture of a vulture. The Egyptians also worshipped a goddess called Mut, who was represented by a vulture-headed statue. Perhaps the vulture was a symbol of motherhood because it was supposed

that there were only female birds of this species. The wind performed the male function as they flew through the air. There is good evidence that Leonardo was familiar with the fact that the Egyptians used the vulture as a means to represent motherhood. He was a voluminous and omnivorous reader. Milan was the chief centre of books and libraries. The church fathers often used this story to support the story of the conception of the holy virgin.

Thus the origin of the vulture fancy of Leonardo might be conceived somewhat as follows: As he may at some time have heard the story from a church father, or read from a book of natural science that there were only female vultures and that they reproduced themselves without the assistance of males, there appeared faint echoes of a memory which took the form of the story as he later recorded it, in which he unconsciously identified himself with the vulture's offspring; for he too had a mother but no father, and with it there was associated in a manner as only such old impressions can express themselves an echo of the pleasure which he enjoyed at his mother's breast. Perhaps the idea of the virgin with her son led him to value the fancy more than usual. He, in a measure, identified himself with the Saviour. The substitution of the vulture for the mother indicates that the child, being illegitimate, missed the father. It is known that he spent the few first few years alone with his mother. In this sense he was a vulture child. This is the key to the memory of later years.

In the first few years of a child's life, experiences are so indelibly impressed that they never again lose their meaning and effect in later life. If it is true that the unintelligible childhood memories, and the later fancies built upon these, portray the most important features in the mental unfolding of an individual, then the fact that Leonardo spent the first few years of his life with his mother alone must have had the most profound influence in moulding his inner life. Under the influence of this constellation it could not but happen that the child, who, in his first years, found a problem in addition to that of other children, began to ponder with special interest upon the riddle of the origin of children, and whether or not the father had anything to do with it. He thus early became an investigator. Leonardo himself seems later to have perceived some faint echo of the connection between his childhood struggles and his later investigations, for he is led to remark that it seemed to have been destined for him to investigate the problem of the flight of the vulture since he was visited by one while he was yet in his cradle.

As has been stated before, the vulture story symbolizes Leonardo's homosexual tendencies. But since the vulture was considered the symbol of the female why was she also given male attributes? It is well known that many Egyptian goddesses, as well as those of Greek creation, were composites of both male and female organs; and it is very probable that Leonardo derived this knowledge from books. But how are we to account for the fact that he accepted this notion and incorporated it in his so-called memory of childhood?

To understand this we must consider the infantile sex theories which young children create. There is a time in the child's early life when first he begins to have his curiosity aroused concerning sex matters, when he believes that everybody has organs similar to his own. The male child thinks his own sex organs so interesting and important that he cannot think of any one without one. He has great curiosity to see others. Later, when he discovers that his conclusion was wrong and that the female is different in structure, this curiosity gives way to disgust which at the time of puberty may lead to psychic impotence and permanent homosexuality.

But the intensity with which the child works out this early sex theory leaves permanent traces upon his mind. Certain foot fetishes seem to be the outgrowth of a substitution of the foot, for this much-valued organ. Freud points out that his notion of the child's interest in sex matters will

not receive much credence from those who hold to the modern attitude of minimizing the elements of sex in life, and regarding it with shame and disgust. He thinks that the great sexual interest which children manifest has its analogue in primitive races. He holds that most primitive people followed some form of phallic worship; and that many gods arose from this primitive worship through sublimation to higher non-sexual divinities. The childish assumption that the mother has a male organ similar to his own originated in the same way that the androgynous conception of the goddesses of old originated. The old hermaphroditic goddesses were in reality feminine figures with male sex organs attached just as the child conceives the case to be. In this respect, the child recapitulates the race. Thus the alleged memory of da Vinci concerning the vulture's tail had its origin in his early life when he attributed to his mother a male organ similar to his own. If this interpretation is correct, it furnishes further evidence that his infantile curiosity was unusually active. Freud thinks there was a causal relation between da Vinci's early sex theory and his later homosexual tendency. This causal relation has been discovered many times in the psychoanalysis of homosexual patients. In all these cases, there occurred in early childhood a very intensive erotic attraction towards the mother, due to over-tenderness of the mother, and perhaps strengthened by the absence of the father. Later this attitude toward the mother is repressed. The child identifies himself with the mother, takes his own person as ideal, and chooses an object of love similar to his ideal,—and thus becomes homosexual.

In reality he has gone back to auto-erotism, since the boys to whom he is attracted are only memories of his own childish person which he loves as his mother loved him in his infancy. He finds his object of love as did the Greek Narcissus. Freud thinks that such homosexuals retain in the unconscious a memory of their mother. Through the repression of the love of mother, he conserves it in his unconscious, and remains true to her. If he appears to seek boys upon whom to bestow his love, he is, in reality, running away from those women who might make him untrue. Observation has also shown that those homosexuals who are apparently stimulated only by males are, in reality, moved by the attraction which comes from a woman. But they hasten to transfer the stimulus received from a woman to a man; and therefore rehearse the same psychic mechanism that made them homosexual in the first place. This may only produce one type of homosexuals. Da Vinci's was of this type. Although he succeeded in sublimating most of his sexual tendencies, yet it cannot be assumed that he succeeded absolutely as this can never be attained. Other than mere hints of erotic love must not then be expected in him. These were homosexual. It is well known that he selected only beautiful boys for his school and not promising ones. Other evidences are found in a record of some purchases which he made for some of his students. He kept a note book in which he used signs which only he understood. These records are few, and apparently of little significance; but they mean much to the psychoanalyst.

The record shows a very exact account of a small outlay of money, as if he were keeping the strictest account of household expenses. However the expenditure of larger sums is not recorded, and there is no evidence that he was a strict economist. One of these records is the purchase of a new coat for one of his students; other similar records are found of the purchase of wearing apparel for other students. Most biographers simply regard this event as evidence of his foresight and goodness toward his students. But this does not satisfactorily account for these records; we must look for some affective motive that led him to make them. The cue to this is found in another record, the motive of which is more certain and evident. This other record consists of a statement of the funeral expenses of his mother who died while visiting him at Milan. Da Vinci had succeeded

in forcing his feelings under the yoke of investigation and thus inhibited their free expression. But there were times when his repressed feeling manifested itself by attaching itself to some apparently insignificant object; and the death of his once intensely loved mother was one of these times. In this record we have the distorted expression of grief for the mother. This is not a normal expression of feeling, but in so-called imperative neurosis, this is a common phenomenon. In these cases we see intense feeling, which has become unconscious through repression, attaching itself to some trifling matter. The repressive factors have succeeded in diminishing the expression of this feeling to such a degree that its intensity would never be guessed were it not for certain evidences of an inner demand that the apparently insignificant feeling be expressed. The recording of the funeral expenses of his mother is just such a case of the disguised expression of a strong though unconscious feeling towards his mother. The strong repressive factors of his later life which repressed the infantile feeling would not allow a more worthy memorial to be made; so there was a compromise in the form of the record of funeral expenses. The same affective motive was at the basis of the record of expenses for his students.

The vulture story has still other significance. The expression that the tail pressed against his lips many times suggests the intensely erotic relation between mother and child. It is not far-fetched to assume that the mother planted numerous kisses upon his mouth. Thus the vulture fancy is a synthesis from the memory of nursing at his mother's breast, and being fondled and kissed over-much by her. The artist succeeded in unconsciously expressing in his artistic work the elements that were perhaps his strongest mental stimuli during early childhood. These elements are contained in the remarkable, fascinating and enigmatical smile which he has placed upon the face of his feminine characters in his paintings. It is strictly characteristic of his work; and has been called *Leonardesque*. In the strangely beautiful countenance of *Monna Lisa* it has affected visitors most strikingly. Much has been written in explanation of it, and the most varied interpretations given. He worked upon this portrait four years, and left it unfinished. After this painting all his later feminine characters wore this smile. The smile fascinated him no less than it has those who contemplated it during the past four hundred years. Since he first gave expression to this smile while painting a portrait, many critics have assumed that this model must have possessed the smile. Freud believes this is not the true explanation, and that she only awakened a memory that had long slumbered in the unconscious. Its arousal so fascinated him that he never again could free himself from its influence. It was nothing less than the smile of his own mother, which he had forgotten, but which was revived by the model. Chronologically, the next painting was the holy Anna with Mary and the boy Jesus. Both these feminine characters have the *Leonardesque* smile. This painting is a synthesis of his childhood experiences. When he was five years of age he went to live with his father; here he not only found another mother, but also a grandmother who was very attentive to him. This suggested to him the mother and the grandmother idea. But, in the picture, the grandmother is yet young and with unfaded beauty. In reality, the boy has been given two mothers, one reaching for him and the other in the back-ground. This exactly embodies Leonardo's own childhood, for he had two mothers,—his real mother a little older than his stepmother and a little farther away from him, just as the grandmother is represented in the painting.

Another entry is found in the notebook concerning the death of his father, which only the psychoanalyst can interpret. The error is a repetition of the time of day when his father died. Ordinarily this might be considered as a matter of inattention; but such is not the case. Such a repetition is called *perseveration*. It is a key which shows an affective coloring as a result of the momentary suspension of inhibition in which

the strong, suppressed feeling attaches itself to an unimportant matter. His father was a man of great strength, and became an important factor in the psychosexual development of Leonardo, not only in a negative way through his early absence, but, positively, in his later childhood.

Whoever as a child was attracted to his mother cannot but want to place himself in his father's stead, and identify himself with him in his fancy, and so lays the foundation for a later attempt to accomplish the conquests which his father made. The father was a gentleman; and Leonardo tried to be like him in this respect, although his means would not always allow him to do so. Since an artist has the attitude of a father towards his productions, da Vinci identified himself with his father here also, because he was indifferent to the children of his brush just as his father had been indifferent toward him.

But if his imitation of his father injured his artistic success, his father's neglect made him a great scientist. The keenness and independence of his later scientific investigations were due, in a measure, to his early sexual investigation caused by his father's absence. It has been found by psychoanalysts that the idea of and the belief in God is closely related to the father complex; and that the personal God is psychologically nothing else than an enlarged idea of father. The idea of nature is the embodiment of the mother complex. Thus God and nature are grand sublimations of the father and mother complexes. Da Vinci illustrates this tendency very well. He was entirely free from religious dogma; and he worshipped nature. His close study of natural phenomena enabled him to guess some of the most fundamental of later scientific discoveries. His was not a personal religion, but a natural one. External authority in matters of religion had no significance for him.

One great ambition of da Vinci's whole life was to build and to operate a flying machine. He seems to have desired to do in this world what most people of his time hoped to accomplish in the next. Why this interest in flying? Psychoanalysts have found that this wish is only a thinly veiled means of expressing another wish. The stork story, the winged phallus of old suggest the meaning of the wish. The most frequently used expression for the sexual act is called *vögeln*. By Italians, the male organ is termed *uccello*. All of this suggests that the desire to fly does not mean anything other than the desire to be able to carry on sexual activities. This is an early infantile desire. It has been thought that children are satisfied by the incidents of each moment. But the desire to be large like adults ever haunts them, and determines most of their plays. If they learn that mature people can do something in the sexual sphere, which they must wait to do, they are consumed by the desire to do likewise, and dream of it in the form of flying. Thus modern aviation has its infantile erotic roots. In da Vinci's case both the suppressed wish and the symbolical embodiment were doomed to failure.

This symbolism is scarcely intelligible unless one has followed the extensive literature on this subject, which has recently received so much attention from the Freudians.

2. PFISTER, OSKAR. *Die Frömmigkeit des Grafen Ludwig von Zinzendorf. Ein psychoanalytischer Beitrag zur Kenntnis der religiösen Sublimierungsprozesse und zur Erklärung des Pietismus*. Zurich, 1910, 118 pp.

This psychoanalysis of the life of Count Zinzendorf shows, in yet another instance, how closely sex and religion are united, and how inextricably they become intertwined in the same individual. His whole religious life and piety were dominated by his erotic life. His feeling towards Jesus was plainly of a homosexual nature. God and the Holy Ghost, the other two elements in the Trinity, were almost crowded off the stage,—so completely did Jesus receive the religious devotion of this man.

Two factors were, in a measure, responsible for this strange co-mingling of sex and religion in the life of Zinzendorf. The first of these was the spirit of the times, which looked upon all pleasures as the work of the devil. All Christians were called upon to wage warfare against this foe of man and God. The "lusts of the flesh" were preeminently the most difficult to conquer, and therefore received most attention. This severe repression often led to surrogates where they were least expected. In the case of Zinzendorf Jesus became this surrogate unconsciously.

The second factor was the early impressions received by Zinzendorf from his mother and teachers. He was born in a rigidly pietistic family. Spener, the father of Pietism, laid hands on him at four years of age for the kingdom of Christ. His father, being tubercular, found compensation, in the world of belief, for his earthly suffering; but he died a few months after the count's birth. The latter was profoundly impressed by the story of his father's love of Jesus as told him, over and over again, by his mother. Her fondest hope was to have her son become a devoted follower of the martyred Jesus; and to this end she detailed with the greatest minuteness his suffering and crucifixion. She dominated her son's early life to such an extent that he always considered himself subject to his mother. This attitude of the son towards the mother was erotic at first, but later Jesus became the substitute. From early infancy he was refused worldly pleasures. He could not and dared not be a child. Association with other children was forbidden. Prayer to Jesus was the only form of pastime which he was allowed to indulge in without restraint. Jesus thus became a substitute for friends, companions, brothers, mother, and father. At four years of age, he already learned that Jesus was our brother, that he had died for us. He was deeply affected by this. The songs of Jesus' martyrdom pleased him early in life. Before six years of age he decided to live for Jesus who had died for him; and at seven he had his first feeling of how the wounds of Jesus felt, and he shed tears over it. He wrote a letter to Jesus which he threw out of the window. The seeds of his later sadistic and masochistic tendencies were here sown. He later preached what he felt in these early years. Even his closest friends thought he went too far in his love for Jesus. Their criticism, however, made him feel happy because he was suffering for Jesus' sake. From the time he was eight years old he never allowed himself to forget for a moment the wounds of Jesus. He early developed a condition of anxiety which was plainly a result of sex repression.

At ten years of age he went to live with Francke, the great teacher at Halle. When his mother delivered him to his teacher, she reminded him that her son had shown unmistakable signs of pride, which must be crushed. This was successfully accomplished. In all this difficulty Jesus was the youth's only friend and guide; he acquired a real hunger for suffering. At thirteen years of age, he wrote to Jesus thus: "Receive us into thy wounded sides; from there we will fight the evil and conquer." At sixteen he wrote that the devil could not harm him while he rested body and soul in the wounds of Jesus. As a boy at school, he founded organizations and prayer meetings. In all of these the suffering, wounds, and death of Jesus were the only themes. The Lord's Supper with its revival of the memory of Jesus' suffering would almost put him into an ecstasy.

At the University of Wittenberg, his pietistic tendencies were strengthened rather than dampened. Believing that his nature was essentially bad, he became an ascetic; he prayed whole nights, and read the Bible. When 19 years old he said that if he could die he would look upon it as a wedding joy. He wanted to come nearer to Jesus.

He felt it his duty to marry but could not persuade himself to love a woman for fear of doing an injustice to Jesus. Four times he was about to marry, but each time decided that his fiancée suited some one else better, and surrendered her. Finally, however, he was persuaded by friends that

a marriage would not interfere with his duty to Jesus. He married and had twelve children, four of whom lived. He never cultivated domestic happiness, and never manifested more than respect for his wife. He entered the service of the state with tears because he felt this would do Jesus little honor.

His homosexual attitude towards Jesus was manifested throughout his life by the terms which he employed. He referred to Jesus as the bridegroom of his soul; he prayed that strange love might be extinguished from his soul and that he might be allowed to win his Saviour's love. He preferred to consider his soul as the bride of Jesus, and used the most extravagant terms in his praise of the bridegroom. He said it was Jesus' own business if he kissed us after he had forgiven our sins. He also talked of the embrace of Jesus. The manner by which Elisha called back to life the woman's son who died had great fascination for him. He declared that Jesus forgave sins in this identical way, and that the thrill which was felt throughout the body and soul when this took place could only be compared to the feeling of a wife when loved by her husband.

At the age of forty there seems to have been a new outbreak of his repressed homosexual, sadistic and masochistic tendencies. The author thinks this was due to the fact that the repression of his sex impulses was more severely complete than before and therefore needed other means of expression. This led to a polymorphous perverse expression. At this time he also came to rely more fully upon himself; and his authority in matters of religious experience became greater. He trusted his own fancies and sub-conscious manifestations more and more. As a result his natural inclinations were given full sway and his unconscious impulses had full expression.

Aside from the unmistakable homosexual manifestations, which now became more outspoken, other perverse expressions were the following: the tendency to necrophilism was clearly shown by his emotional excitement in contemplating the dead body of Jesus, in partaking of the Lord's Supper, and in advising the wife to place her arms about her dead husband's neck for a stated period. The tendency to sadism is shown by his outspoken pleasure in contemplating the wounds of Jesus. He prepared a wound litany which the author pronounces as monstrous. Among other things which are addressed in this litany are the scratches made by the crown of thorns; the mouth with saliva dripping from it; the cheeks which were spat upon; the exhausted eyes; the bloody foam; the sweat-covered hair, and finally the wounds. The wounds became the only and highest good towards which his whole life turned. The blood of Jesus, too, became a fetish with the most extravagant sentiment woven about it. Its appeal to his sense of taste, smell and sight is always evident. The sweat of Jesus, too, made a peculiar appeal which could only feed his sadistic tendency. The wounds in Jesus' sides were of greatest interest. They were called feminine genitals, organs of birth, and sources of greatest pleasure. The author quotes endless passages to show that the count's thought and feelings were strongly colored by his erotic life, when contemplating the details of the crucifixion.

Zinzendorf introduced, as church ceremonies, footwashing, the brotherly kiss, the night-watch, and the love-feast,—all of which the author thinks sprang from his erotic needs. The same was true of his celebration of other religious ceremonies, such as baptism, the Lord's Supper, confirmation, funeral ceremonies, ascetic practices, mission-work, training of children, and his founding of the United Brethren organization.

In all this manifestation of his erotic life there was left no room for the ethical teachings of Jesus. They made no appeal to him because Jesus, as the object of his erotic life, excluded all else.

Although there may have been a natural predisposition to begin with, it is nevertheless true that in much of Count Zinzendorf's later life we see

the direct influence of his early impressions and teachings. They laid well the foundation for just such a career as he led. The count perhaps never suspected the nature of his piety, but recent studies in sexual abnormalities show very clearly that his attitude towards Jesus could be almost exactly duplicated in the attitude of perverts towards the object of their sexual desire.

The effort of his elders to have him concentrate his early attention upon the martyred Jesus paved the way for his later libidinous attitude. The fact that he did not know his father in childhood, except as his mother informed him of his love for Jesus, accounts for the fact that he had no place for God in his later religion. The great emphasis which his mother, early in his life, placed upon Jesus, to the exclusion of relatives, friends and companions, accounts in a large measure for the count's later lack of interest in the social message of Jesus. The tears of joy of the seven-year-old over the bloody Jesus on the cross may well have laid the foundation for his adult sadistic tendency. His desire, at the beginning of puberty, to be taken up into the wounds of Jesus later found satisfaction in his cult involving the wounded sides of Jesus.

The author gives a wealth of quotations from Zinzendorf's works to substantiate every point he makes; but only the merest outline could here be given. This psychoanalysis adds another valuable chapter to the now rapidly growing literature which shows how large a part sex plays in human life, and often in ways not usually suspected, so plastic is the sex instinct.

3. GRAF, MAX. *Richard Wagner im "Fliegenden Holländer."* Ein Beitrag zur Psychologie des künstlerischen Schaffens. Leipzig, 1911, 46 pp.

An effort is here made to explain the life and works of Richard Wagner by showing how his early experiences influenced his later conduct, but more especially his musical and dramatic productions. These early experiences are conceived as resulting in dynamic factors which gave color and direction to his whole later life.

The Flying Dutchman more than any of his other productions gives this key to Wagner's personality and psychic peculiarities. It is the one production in which the author reflects his life history, his inner conflicts, his unconscious longings and wishes. When, as a young man, he first heard the story or legend as told by the author, Heine, it fascinated him because it contained something akin to his own inner struggles. Wagner's sea-voyage to London and Paris, and his high hopes and crushing defeats at the latter city, all tended to deepen his feeling of identity with the legendary Flying Dutchman, and prepared him for the production of the opera by that name. After he had written out a rough sketch of this opera, he versified it in ten days and set it to music in seven weeks,—so completely had both the music and verse taken form before he began to write it out.

He found it necessary to modify completely the *motif* of the romantic operas of his time, in order to express himself. Before his modifications were introduced, the three main characters in the opera were as follows:

A virtuous young woman and a worthy young man love each other devotedly. A demon with supernatural powers appears, and carries away the maiden into captivity. But the power of the demon is only temporary, because virtue must triumph in the end; and so the maiden is subsequently recovered by her lover.

Wagner retained the three characters but their relations are entirely changed. Two persons are in love, as in the previous operas, and an unlucky, demon-like man approaches as before; but now the maiden suddenly experiences a complete change of heart, and receives him with open arms because she dreamed of his coming and his presence wakes her slumbering love for him. By her devotion to the new-comer, she saves him from some

terrible doom. She willingly offers her life as a sacrifice to show her fidelity; and by this act the spell, which held the unfortunate man captive, is broken and his struggles are over.

This is the central *motif* of practically all of Wagner's works. This one theme seems to have occupied him throughout his life. He could never get away from it. He found it necessary to change somewhat the story of the Flying Dutchman in order to express his own life by introducing the character Eric, as the lover of his heroine, before the main character appeared. But into the character of the Flying Dutchman himself, he seems to have projected a complete embodiment of his own sufferings; and in Senta he found his ideal of woman as she appeared in his dreams and visions, when his innermost feelings determined their character. In fact, the women of his artistic creation are all of one type. All have longings for something more or less fantastic, something not to be found in their immediate environment.

Thus in all of Wagner's productions, but more especially in the one here under consideration, there seem to be evidences of the fact that his soul experienced something which pressed for expression, either in imagination or in life; a phantom, an idea, a dream fancy, an intensive wish, longed for fulfillment if only in fancy. Odysseus and Columbus both made a strong appeal to him; but neither quite embodied his case and it was only when he heard the story of the Flying Dutchman that he saw the reflection of his own life. The fact that the hero could be saved only by the sacrifice of a true woman seems to have been the feature of the story which touched Wagner. At the age of twenty-three he was rather hastily married, but after seven months his wife left him; and although there was later a reconciliation it never completely effaced the disharmony. They were separated by a fancy or dream of his, in which he embodied the form of an ideal, self-sacrificing, insightful woman, who would be faithful unto death, and whose love would soften his troubles.

Why this conflict in Richard Wagner's life and in his artistic productions? The answer to this question is found in his early childhood experiences. When he was six months old his father died. After six months of widowhood, his mother married the painter and actor, Ludwig Geyer, who had befriended the family after the death of her first husband. Geyer seems to have made a profound impression upon young Wagner; for the latter as a boy was fond of the belief that he might have been the son of Geyer. This belief is not uncommon among boys. The wish is father to the thought that they might be the son of some other more famous man, king or even God, than their legal father. Goethe and Beethoven entertained this idea in their youth. The same notion is also found in myth and poetry. It gives the son a chance to choose his father. As a boy, Wagner seems to have toyed with this idea that Geyer was his father. But the very satisfaction which he derived from this possibility so impressed the youth that he came to act as if the assumption were true. Even in his later life, this attitude toward Geyer was not abandoned. He always liked to have Geyer's portrait with him; he adorned his step-father's grave; and referred to him often in letters, but never to his real father. He even dressed himself as Geyer did, and wore the latter's cap and gown. What is the motive of this fancy of Wagner's youth, and that of other boys? The *Œdipus* complex is at the basis of this fancy. The child's attitude towards the mother is more or less erotic, and is due to over-fondness of the mother. This stimulates a rivalry with the father, whom the son would like to equal, but to whom he is subordinate. Thus the father is the rival and yet the ideal of the son. Although the fancy of having a different father involves the infidelity of the mother, it is by this means that the rival father is set aside. At the same time, the ideal qualities of the father as conceived by the son are given to the God, king, or prince, whom his fancy chooses as his father. The conflict between the love of the father

and the rivalry with him is settled by setting aside the rival father, and at the same time giving his qualities to a new father.

This attitude of the son towards the mother may easily give rise to fancies in which the infidelity of the mother plays a large rôle. The ambition of the little Oedipus to equal his father extends to the latter's relation with his mother. In normal children, and under normal conditions, this attitude towards the mother is repressed, and dies out entirely. But if there is a natural precocity, or if the mother is unduly tender with the child, and caresses him too much, the erotic impulses may become so strong that the fancies of rivalry and infidelity become so established that they can never be wholly overcome. Repression and suppression may remove them from consciousness, but they enter the unconscious realm as active forces, and constantly exert a determining influence on conduct.

This is just what seems to have been the case with Richard Wagner. His father having died when he was six months of age, his mother lavished her affection upon the little son to drown her grief; and from this he never recovered. As a man, he was always hungering for love and honor. No sacrifice of friends was too great, and no honor and praise from women admirers was ever sufficient to satisfy him. His memory of his childhood was unusually keen; and his childhood characteristics were remarkably well retained. His hate and his love, his suffering and his ecstasy were all very childlike.

Thus the *motif* of the Flying Dutchman, and of some of the other of Wagner's greatest works, springs from his childhood experiences and fancies. The overfondness of the mother made such an impression upon the child's mind that he was never afterwards entirely free from her personality and characteristics. His heroines all embody the idealized qualities which he conceived his mother to have possessed. When the Flying Dutchman first saw Senta he said: "How strangely this maiden standing before me seems to arise from long past memories!" This shows how closely his mother's memory entered into his heroines. His fondness for the fancy that Geyer might be his father sprang from the childish wish that his mother had been unfaithful to his father for his sake. He identified himself with Geyer, and remembered the latter because he attributed to him what was in his own early childish fancy. This attitude of rivalry left such a strong impression upon his psychic life that his whole career was colored by it. It is just this relation of rivalry that is manifested by nearly all of his heroes. They come, as a third party, into the relations of two lovers, and successfully compete for the maiden's love as did the Flying Dutchman. In the original story, this rivalry was absent; but Wagner created the character Eric as Senta's lover, prior to the arrival of the Flying Dutchman, in order to embody the demands of his life and to fulfill his own wishes. He looked upon his artistic productions as a means of realizing his unfulfilled wishes, in actual life. He said that if life itself were lived in its completeness there were no need of art.

Although Wagner himself never guessed the source of these unfulfilled wishes, psychoanalysis seems to make it clear that they sprang from his childhood impressions; and that they were revived in his later life and fulfilled in the heroes of his creation. They embodied what had always been to him a fancy and a dream; and the Flying Dutchman was *par excellence* the expression of this dream.

An effort has been made to give a somewhat condensed *résumé* of the main facts and principles involved in each of foregoing articles. These attempts at an intensive study of individual characters and personalities are so thoroughly of the nature of pioneer work, and go so far beyond the accepted standards of orthodox psychology in many of their explorations, that it is difficult to attempt an evaluation. Perhaps it is not yet time

to become too critical. It is in their effort to get at the dynamic factors of psychic life that these studies are of immense importance. Whether one accepts all their conclusions or not, they are still highly suggestive, if not illuminating; and it does not seem too much to say that they are prophetic of what the psychology of the future will largely concern itself with. The emphasis placed on the evolutionary and genetic aspects of psychic functioning cannot but meet the approval of all thorough-going evolutionists. The effort to trace out the modification and sublimation of the basic racial impulses into ever higher and more complex forms of which all civilization is the expression is a stupendous programme,—but a most fruitful one. One cannot but feel that these men are grappling with the vital factors of mental life; and that, although their methods and conclusions at times seem somewhat crude, they are opening rich mines of information concerning psychic life, which are destined to make much of the present introspective, laboratory psychology look pale and frothy if it is not undermined entirely. The evidence which shows that consciousness is not to be trusted in attempting to explain its own motives has already grown overwhelming. The tremendous part played by unconscious complexes, in the mental life of every normal person, cannot longer be doubted. In the light of these facts it seems a little belated to continue the discussion as to whether or not there is imageless thought.

It seems important, therefore, that this school of psychologists should be given a full and free hearing. Nothing so tests one's open-mindedness, and one's desire for more light, than such departures from the accepted standards as the above studies are. The summary dismissal of the contributions of the Freudian School as unscientific and without a basis of fact, as some have a tendency to do, is simply a reflection of their own inability to weigh principles in an unbiased fashion. Would it not be better to adopt the same attitude towards these new contributions to psychology that some denominations do towards repentant sinners; and put them on probation for, say, a period of from five to ten years?

Coming now to closer quarters with these studies, an effort will be made to point out a few of the common principles running through all of them.

Great emphasis is placed on sex in each of the studies, which is in harmony with one of the fundamental principles of the Freudian school. This, in itself, is sufficient, in the eyes of many, to condemn it; although it is safe to assume that not very many of those who criticise have clearly in mind Freud's use of the term. He uses it in a very much larger sense than current usage would warrant. He assumes that all evolutionary variations and sublimations of the primitive impulse to procreate, in the lower forms of life, can rightfully be designated sexual. In this he is justified by Darwin's use of the term, as well as by all modern scientific students of the subject. He accepts the dictum of the poet that hunger and love rule the world; and he uses the terms sex and love synonymously.

The contention that the so-called partial sexual impulses manifest themselves early in the infant's life, and virtually determine its later career, is difficult to believe. While the above studies consider only the facts as they actually occurred, and do not speculate as to what might have happened if conditions had been different, yet it does not seem to do violence to the spirit of these studies to say that, on their contention of the great influence of the first years of infant life on the later career, Leonardo da Vinci's life would have been completely changed if he had enjoyed the presence of his father during the first four years of his life; and that Wagner received his lasting impressions by the time he was a year old.

In the case of Zinzendorf, the evidence of the effect of the early impressions upon his later sex life is more convincing. The repression of practically every form of play activity, and every other means of outlet for energy, and the increasing emphasis upon the crucifixion of Jesus, with its tendency to arouse strong emotions, were well fitted to give direction to his entire emo-

tional life. The religious care with which his mother fostered every incipient emotional attitude towards Jesus, even in his earliest years, could not have been better planned to bring about his adult attitude.

The testimony which the Freudians marshal in support of the contention that infancy and childhood give evidence of sex manifestations is being extended, from time to time, and is growing convincing. It is safe to say that several chapters are yet to be written on the early sex life of children, of which Freud has at least written the headings. That overmuch fondling, petting, and kissing tend to sensitize an infant to this form of treatment, and make it sexually precocious, is now generally granted by all close students of this phase of infant life. That this should leave permanent traces in the unconscious is easily possible. The following up of early impressions, and the tracing of their influence upon later life is a challenging problem, but one not yet fully developed. Freud has here given direction to a line of investigation that is sure to yield an abundant harvest.

So little is known about Leonardo da Vinci's early life that it seems a pity that some other more familiar character was not chosen in preference to him; and yet when one reads this classic analysis by that prince of psychoanalysts, one almost feels that, if more facts had been at hand, his almost magic subtlety of analysis would have had less opportunity to reveal its power and penetration. It is to be hoped that Freud will, in the near future, psychoanalyze Goethe, Napoleon, Alexander the Great, or some other great man, concerning whose life more facts are at hand.

One great contribution of the Freudian investigations to the knowledge of sex is the demonstration that the energy expended in the satisfaction of the sex impulse may be sublimated to higher mental activities. This principle is illustrated most fully by the life of Leonardo da Vinci. In the case of Wagner, it was not nearly so complete; while Count von Zinzendorf offers a perhaps unique illustration of the pathological possibilities in this respect. Instead of sublimating his sex impulse, he directed it towards the physical Jesus almost *in toto*. It was simply the substitution of one sex object for another, and the transfer of physical satisfaction to a satisfaction due to the active use of the imagination.

This sublimation of sex energy into higher mental powers and capacities is assumed by the Freudians to have been the very means of establishing civilization. It was the long-circuiting of the sex impulse that produced art, religion, poetry and scientific achievements. It is when sublimation does not take place, and there is a successful effort to suppress the normal physical expression of the sex impulse, that pathological mental symptoms may begin to manifest themselves.

This whole problem of the sublimation of energy usually expended in the sexual sphere to higher ends is of immense practical, as well as of moral and hygienic, importance. The scientific study of this phase of life cannot be too strongly commended. What the possibilities and limits of sublimation are, is, of course, not yet clear; but here again the Freudians have begun a line of investigation that promises to give a scientific basis for dealing with this most perplexing and far-reaching of human problems. It might be said, in passing, that it is this inclusive conception of sexuality that must be adopted, if one is to follow the sublimation theory as worked out by the Freudians.

The large place given to the unconscious, in these studies, seems to the writer to be wholly justified, even if one is unable to accept all the complicated mechanism and symbolism attributed to it. The Leonardesque smile is most effectively accounted for from this point of view. The same might be said about the peculiar characteristic of Wagner's musical and dramatic productions, with their triangular complications, of which the Flying Dutchman is perhaps the best type. In the case of Zinzendorf the evidence of the effect of the early impressions upon his later life, through

the mechanism of the unconscious, is so unmistakable that few are likely to question it.

Another prominent characteristic of the Freudian theory of the unconscious is that there is a positive tendency to suppress those elements of childhood experience which do not conform to the moral standards of adults, and that this suppression forces these memories into the unconscious, where they have a positive influence in directing conduct. This is so thoroughly established by the clinical experience of the psychoanalysts that it is beyond the realm of controversy. And yet this point is frequently objected to on the ground that the objecter does not find it so in his own case. This kind of argument is about as effective as was that which attempted to refute Berkeley's idealism by striking the earth with a cane. If a thing is suppressed and forgotten the person who forgot it is certainly not in a position to argue whether or not it has been forgotten. That the child, in each of the above cases, should have suppressed his erotic attitude towards his mother cannot be doubted in the light of the mass of clinical evidence adduced by the psychoanalysts. Here, in the unconscious, it still exerted a great influence upon the adult mind in all of these characters.

4. FREUD, S. *Die zukünftigen Chancen der psychoanalytischen Therapie*. Zentralblatt für Psychoanalyse, 1910. 1. Jahrgang, Heft ½. pp. 1-9.

Freud wisely admits that psychoanalytical therapy has not yet completely won its battle, much as it has already accomplished in the treatment of nervous diseases. He believes, however, that this method of treatment has a bright future and he enumerates the sources from which it will derive more strength as time goes on.

The first source from which strength will come will be a better understanding of the mechanism of the unconscious. This is necessary to a correct diagnosis. Advances may be expected along the lines of a proper interpretation of the symbolism of dreams, and of the unconscious. The symbolism of dreams is a rich field, and needs yet to be fully developed and explained.

Another source of strength will be a more thorough mastery of the technique of psychoanalysis. Two problems are involved here: the lessening of the labors of the physician, and the discovery of a direct avenue to the unconscious. Considerable change in the technique has developed since the beginning of this method of treatment. Attention was at first directed to an explanation of the symptoms; then to the discovery of the complexes; and now attention is given to the forces of opposition. In order to be successful in the technique, the physician must have examined his own psychic life sufficiently to recognize symptoms in the patient.

An inevitable increase in authority and in prestige will constitute a third source of strength. Heretofore, authority with its powerful ally, suggestion, has been against the psychoanalyst. The very truths which psychoanalysis discovers tend to be used as weapons against it. But truth must ultimately prevail and Freud has faith that it will be so in the case of psychoanalysis.

A fourth source of strength will come when the knowledge of the nature of these psychoneuroses becomes generally known. These psychoneuroses are due to the disguised compensatory satisfaction of an impulse, whose existence is denied by the patient himself. Its very success depends upon this distorted and unrecognized process. When the symptoms of these neuroses become generally known, and the patient knows that his ailment is generally understood, he will try to conceal this symptom and this concealment will effect a cure. At one time, peasant maidens were frequently afflicted with the delusion of being the holy virgin, for it received some credence among the people. But now when such cases occur, people feel that the girl is in need of medical treatment, and consequently such delusions are rare. Just so will it be with the psychoneuroses.

Freud gives a word of warning against the invariable employment of therapeutic and hygienic measures in all cases of psychoneuroses. He thinks the psychoneurosis may at times be the mildest and best outlet of an impulse that would lead to something worse if this means of expression were cut off.

5. FREUD, S. *Ueber 'wilde' Psychoanalyse*. Zentralblatt für Psychoanalyse. 1910. I Jahrgang, Heft 3. pp. 91-95.

This article is a protest against the use of psychoanalysis as a therapeutic measure by those who show, by their application of it, that they have mastered neither its scientific principles nor its technical details. The paper was inspired by the complaint of a patient, who stated that she had been given advice by a young physician which it was impossible to follow; and that her feeling of anxiety became more intense after consulting this physician. He had told her that her condition was due to unsatisfied sexual needs, and that she should return to her divorced husband or secure a lover.

Freud laments the fact that any one should do such violence to the principles of psychoanalysis, when a study of the literature of the subject would prevent any such unpardonable misapplication of its principles and technique.

The first blunder which this physician made was to narrow the term sexual life to the merely somatic phases of the term, whereas psychoanalysis uses the term in a very much more inclusive way. This is justified from the genetic point of view. All of the tender emotions are considered to be a part of the sexual life which had their source in the primitive sexual impulse, even though they inhibit the original sexual end or transform it to non-sexual ends. Psycho-sexuality is preferred by psychoanalysts, because it gives proper emphasis to the psychic factors. It is almost synonymous with the term love. The author points out that there are cases which show every indication of a lack of mental satisfaction, with all its consequences, accompanying no lack of sexual indulgence in the somatic sense of the term. These unsatisfied sexual strivings, which often create a sort of substitute satisfaction that shows itself in nervous symptoms, are helped very little by sexual indulgence. Freud emphasizes the fact that those who limit the term sexuality to the merely somatic factors have no right to apply the principles of psychoanalysis as therapeutic measures. It deals with the etiological significance of sex, and must include all factors however remote they may have come to be, through individual and racial sublimation.

A second misconception of the above mentioned young physician was the contention that want of sexual satisfaction is the cause of nervous disorders. It is not the lack of satisfaction, but the conflict between the libidinous impulse and the effort to suppress it that causes the trouble. Another error is to assume that all symptoms that indicate anxiety are due to anxiety neuroses, and can be cured by somatic therapeutics. It is necessary to know the symptoms which indicate anxiety neurosis, so as to distinguish this form of nervous disorder from other pathological conditions with anxiety as a symptom. No adequate therapeutic measures can be applied without a clear grasp of this distinction, because their etiology is different in each case, and the treatment must likewise be different.

The assumption that mere lack of knowledge of the cause of the symptoms does the injury, and that this information given to the patient can effect a cure is as foolish, says Freud, as to assume that the menu card can satisfy the appetite. It is not the ignorance, but the opposition which causes this ignorance by suppressing and repressing the knowledge of the facts, that produces the psychic disorder. It is the problem of therapeutics to conquer this opposition, and to bring to the surface the facts in the case.

Mere telling would not suffice. The physician must prepare the patient for the information, and must, at the same time, secure the patient's confidence so that when the true state of affairs begins to dawn upon the patient's consciousness, he will believe it and trust the physician. This takes infinite tact and patience; and it is difficult to acquire the requisite technique. To avoid responsibility for the universal application of psychoanalysis, the leaders in this field have effected an international organization whose membership is limited to practitioners who are competent to apply psychoanalytical principles. In this way, it is hoped that the friends of psychoanalysis will be protected from the blunders of those who would apply it without a mastery of its fundamental principles.

6. FREUD, S. *Die psychogene Sehstörung in psychoanalytischer Auffassung*. Ärztliche Fortbildung. Jahrgang 1910, Nr. 9. pp. 1-7.

Freud is not satisfied with the explanation of the psychogenic visual disturbances which is offered by the French school, of which Janet is the chief exponent; and he offers a theory of his own, which he believes comes much nearer to the facts. All psychopathologists have come to recognize the unconscious as an ever present phenomenon in cases of hysteria. For example, in the hysterically blind certain visual stimuli will awaken strong emotions, even though the patient declares he sees nothing. These people are blind only for consciousness. For the unconscious they can see. It is such phenomena as these that force us to recognize a distinction between the conscious and the unconscious.

Why this conscious blindness and the unconscious ability to see? The French school answers with the statement that there is a tendency to dissociation. Perhaps the idea of being blind acts as an auto-suggestion; and the actual state of blindness follows. In this way, many unconscious processes become separated from conscious processes. In all of this, there is an innate, dispositional inability to synthesize experiences, due perhaps to native weakness.

Freud holds that this is only substituting one riddle for another. He points out that it is difficult to harmonize the following phases of Janet's theory; the rise of an idea that acts as an auto-suggestion; his discrimination between conscious and unconscious mental processes; and the assumption that there is a mental tendency to dissociation. All of these are used by the French school in their effort to explain these cases.

Psychoanalysis offers a more satisfactory explanation. It accepts the ideas of the unconscious and of dissociation; but it considers them in a different relation. It considers the psychic life as made up of dynamic factors which enforce or inhibit one another. If a group of ideas is in the unconscious, it does not assume a constitutional inability to synthesize the various psychic elements as the basis of this dissociation. It considers this group of ideas in the unconscious as having come in conflict with another group of ideas, and as having been repressed by them into the unconscious. It assumes that such repressions play an extraordinarily important rôle in our mental life, and that disturbances may often arise as a result of an unsuccessful effort to repress ideas. This gives rise to the symptoms of hysteria.

When in psychogenic disturbances of sight, certain ideas connected with sight are shut out from consciousness, psychoanalysis assumes that these ideas came into opposition with other stronger ideas which forced them into the unconscious by an act of repression. This latter group of ideas may be termed the self group. Why this conflict between groups of ideas? Here we must consider the significance of impulses for the rise and decline of ideas. Every impulse tends to arouse and appropriate to its use all those ideas which serve its ends. These impulses do not always have the same ends; and conflict of interests is common. The conflict of ideas, therefore, rests upon a conflict of impulses. There

is an undoubted conflict between those impulses which have sexual pleasures for their object and those others which tend to the preservation of the individual. These latter might be called the self-preservation impulses; and they might correspond to the group of ideas which were mentioned above, and which are known as the self group. Freud accepts the words of the poet that hunger and love rule the world; and holds that all organic impulses which manifest themselves in the psychic life of the individual could be classified under the terms hunger and love.

The sexual impulse has been followed from its first manifestations in childhood to its mature development; and it has been found to be made up of a number of partial impulses, which arise from the stimulation of various parts of the body. It has also been found that these isolated impulses must undergo a complex development before they can be brought to serve their final purpose of procreation. The application of psychology to the study of cultural development shows that culture arises by means of the sublimation, inhibition and repression of these isolated or partial impulses. All disorders, known as neuroses, are traceable to the miscarriage of these attempted transformations of the partial sexual impulses. The impulse to self-preservation feels that it is threatened by the demands of the sexual impulse, and protects itself through repressions, which do not always have the desired result. These repressed impulses may establish a substitute as a means of satisfaction; and they will thus have an injurious effect upon the mental integrity of the individual. In this way the symptoms known as neuroses are built up.

From this point of view the neuroses are brought into vital relation with the whole psychic life. Returning now to the special problem under consideration, it must be granted that all organs and systems of the body may serve both the sexual impulse, and the impulse to self-preservation. Sexual pleasure is not limited to the genitals. The mouth serves for kissing, as well as for eating. The eyes not only observe what is necessary for the preservation of life, but also those features of an object that make it an object of love. It is not easy to serve two masters. The more such an organ with a double function serves the one impulse, the less it tends to serve the other. This principle must lead to pathological consequences, when the two fundamental impulses work at cross purposes, and the self preservation impulse represses any partial impulse that might serve the sexual end. The application of this to visual disturbances can easily be made. The partial sexual impulse connected with the eye might be called sexual curiosity. If this impulse, on account of its undue service in the interests of sexual pleasure, draws to itself the opposition of the self-impulse, so that the ideas in which it expresses itself are repressed, and do not come to consciousness, there is sure to be a disturbance in the relations of vision to consciousness. The self has lost its domination over the eye, which now gives itself over entirely to the service of the repressed sexual impulse. It gives the impression of having gone too far in the repression of the partial sexual impulse, in that the self now refuses to see at all, since the sexual interests pressed forward so vigorously in sight. As a sort of retaliation the repressed impulse claims the exclusive use of the eye; and this is the price consciousness has to pay for the repression.

A similar case is that of the hand which becomes hysterically paralyzed after it has attempted to carry out some sexual aggression, but is inhibited from accomplishing its purpose, just as if it remained stubbornly by its impulse to carry out the repressed innervation. In the beautiful legend of Lady Godiva, all the townspeople hid themselves behind closed shutters in order to lighten the task of this lady who was required to ride through the streets naked in daylight. Any one who looked at the naked beauty was punished by losing his eye-sight. This legend is one of many in which the key to interpretation is found in neuroticism.

Freud says the criticism that these pathological processes are explained by purely psychological theory is unjust, since the emphasis in all of these cases is placed upon the pathogenic rôle of sexuality, which is certainly not exclusively psychic. Psychoanalysis never forgets that the psychic factors rest on the organic, although its work only leads to the latter, and it does not attempt an organic explanation. It is also ready to postulate that not all functional disturbances of vision are of psychic origin. When an organ which serves both kinds of impulses increases its erotic rôle, it is very probable that this does not happen without a change of irritability and innervation, which manifest themselves as disturbances of the function of the organ in its service of the self. It is not improbable that there may be toxic changes at the basis of a change of the organ's service from that of self to that of sexual ends. The term neurotic disturbances covers disorders of functional or physiological as well as of toxic origin.

7. FREUD, S. *Ueber den Gegensinn der Urworte*. Jahrbuch für psychoanalytische und psychopathologische Forschungen. Band II. 1910. pp. 179-184.

In this article Freud points out a striking parallel between certain dream phenomena and certain ancient linguistic usages. He maintains that, in dreams, the negative does not occur. Opposites are brought into unity, or are presented as one, with peculiar predilection. Since in dreams all desirable things are attained, because of the law of wish fulfilment, there can be no opposite or opposing factor.

The dream interpreters of old seem to have recognized the fact that in a dream a thing can represent its opposite.

Freud says he reached an understanding of this peculiar dream phenomenon of avoiding the negative and of presenting opposites with the same word, on reading Abel's pamphlet. This author points out the great age of the Egyptian language, and then shows that in this language there are many words which possess two meanings, the one of which is the direct opposite of the other. It will thus be seen that this familiar characteristic of dreams is identical with that of the oldest of ancient languages.

The explanation which Abel offers for this characteristic of ancient languages is as follows: Our notions of things are a product of a process of comparison. If it were always light, we could have no conception of darkness. All things are thus relative to one other. Thus every conception is, in a sense, a twin of its opposite; and, originally, the one could not be thought of without the other. Thus, one word always brought to mind both ideas; and the two ideas were expressed by the one word. It was by a gradual process that each idea came to have a term of its own, and could be thought of without its opposite. In writing, the ancient Egyptians always used a determining picture before the word to designate the meaning intended. Two words were subsequently evolved which sprang from the same root with its double meaning. According to this writer, the same characteristic is common to the Semitic and to various European languages. In Latin, *altus*—means high, and deep; *sacer*,—holy, and damned. Some phonetic modification may be made as *clamare*, to cry out—*clam*, quiet; *siccus*, dry—*succus*, soft. In German *Boden* means the uppermost as well as the lowest in the house, even to-day. From *bös* (*schlecht*) sprang *bass* which means good; in old Saxon *bat*, which means good, as against the English, bad. In English, "to lock," as against the German *Lücke*, a hole, illustrates the same phenomenon.

Another peculiarity of the Egyptian language is that the letters of a word may be reversed and still represent the same thing. If *bad* were Egyptian it might also be written *dab*. This also holds true of other languages. It is also a thing which children take a peculiar pleasure in doing. In dreams, the material is often reversed to serve a definite end. Here,

however, it is not letters that are reversed, but ideas and images. Freud thinks that this similarity between dreams and ancient languages justifies the inference that dreams are regressive and archaic in character; and that, to understand dreams, we must know more of the evolution of language and speech.

8. FREUD, S. *Beiträge zur Psychologie des Liebeslebens*. Jahrbuch für psychoanalytische und psychopathologische Forschungen. Band II. 1910. pp. 389-397.

Freud believes that poets have been entrusted too exclusively to tell us about the psychology of love, and its various manifestations. Their aims have never been to be true to the fact, for they always make full use of poetic license in dealing with this theme.

Psychoanalysis gives special opportunity to obtain glimpses into the love-life of patients, which one may also notice in daily life after one's attention has been called to it. Certain types are discovered on the basis of object choice. The type here discussed is characterized by several conditions which call forth the feeling.

The first condition is that of including an injured third party. Such a man never loves a woman who is free or has no lover. Sometimes the woman may even be ridiculed until she enters into the above-mentioned relation, when she at once becomes the object of the most intense love.

The second condition of love is that the woman be not virtuous, or, at least, not above suspicion. This characteristic may vary from the flirt to the genuinely polygamous coquette.

As the first condition gives opportunity for satisfying the malignant feeling or impulse towards the man whose loved one is won away from him, the second condition gives opportunity for the exercise of the feeling of jealousy, which seems to be a necessary accompaniment of this type of love. It is only then that the woman attains to full worth in the eyes of the lover. Strangely enough, jealousy is never directed against the rightful possessor of the loved one, but against the new-comer, with whom the woman might be brought into question. It is only during this triangular relation that the love continues. This is an abnormal condition, because, in normal love, the moral integrity of the woman is a necessary pre-condition. A peculiar trait of this type of lover is that he wants to save his object of love from a career of vice. But a successful accomplishment of this purpose does not intensify the love relationship; in fact, failure to save her increases his love.

A psychoanalysis of these characters reveals the fact that there is one determining cause for these various conditions of masculine love. It springs from the infantile tenderness towards the mother, which has become fixed. In normal love, there remain few traces of this early attitude towards the mother. Occasionally they manifest themselves in cases in which young men fall in love with older women. In the type here under discussion, the object of love is a mother surrogate, because the mother's influence cannot be cast off. This accounts for the fact that the woman who attracts attention must be attached to a third party. The child soon learns that the mother is united to the father; and the latter becomes the injured third party. The intensity and fidelity of the devotion of this type of lover is also an echo of the undivided love of mother. The frequent change of the object of love also suggests that the surrogate does not fully satisfy the unconscious demands of the individual.

How does this love for an unfaithful coquette spring from the mother-constellation of the child, when the very term mother is the direct opposite of prostitute in our adult conscious minds? The unconscious often considers as one what consciousness separates into opposites. Here, again, we must go back for an explanation to the time when the child obtains

his first knowledge of the sexual relations of adults. This information often comes in ways that destroy the child's faith in adults. He may even deny that this relation between adults of the opposite sex applies to his own parents. At about this time, he also learns that some women become prostitutes; and that their conduct destroys people's respect for them. When he learns that his mother is not different from other parents in sexual matters, he cynically says that, after all, there is not such a great difference between his mother and the prostitute, because both are guilty of the same thing. This information awakes his memories of his infantile impressions and wishes, which again become active. But the father stands between him and his desire. The Œdipus complex becomes active. He therefore lives, in fancy, his wish fulfilment. The two motives of desire and revenge are favorable to the fancy that the mother is untrue. The lover with whom she is untrue is usually the idealized, mature self.

It is thus easy to see that this family romance leaves traces in the unconscious; and that this is why it is necessary for the woman to be a coquette or a prostitute in order to arouse the passion of love in the adult. The pubertal fancies persist in the unconscious, and demand satisfaction in the reality of later life.

The desire to save the woman who is loved springs from the parent-complex. When the son learns that he owes his life to his parents, he is seized with a desire to repay them in some equally worthy way. His attitude toward the father becomes more haughty and he fancies that he saves him from some great danger. Toward his mother, his attitude is more tender and worthy, and the notion of saving his mother is transformed, in the unconscious, to a desire to present her with a child,—naturally a child like himself. The mother has given the child his life, and he can only give her another life, that of a child which resembles himself. In this sense he identifies himself with his father, and wishes to become his own father. Thus, the notion of saving the woman he loves really means to bring a child to birth; and the symbol must be interpreted just as in dreams. The idea of danger is associated with the birth of the child. Freud thinks the experience of being born is a sort of type of all later danger and anxiety, since it left an affective impression which developed into anxiety.

9. SADGER, J. *Aus dem Liebesleben Nicolaus Lenaus. Schriften zur angewandten Seelenkunde*, 1909. Sechstes Heft. pp. 1-98.

This is a psychoanalytical study of the love between the poet Lenau and Sophie, the wife of his friend Max Löwenthal. The writer points out that in any such triangular relation, the situation is wholly in the hands of the woman. Sophie Löwenthal was an intelligent woman, who married at the urgent entreaties of her parents, and not because she loved her husband. She felt he was not her equal. She had three children; and, at twenty-six years of age, refused to have further sexual relations with her husband. She was sexually anaesthetic, excepting that she loved to be caressed and kissed. This she received from Lenau freely and almost daily during their period of love. Her husband was assured that Lenau would not go too far because of her peculiar condition. This is a typical symptom of hysteria, in the case of women who have borne children. Sophie had other symptoms of hysteria also.

The influence of her father dominated her entire life. He had the patriarchal attitude and Sophie had more than a child's love for him. He called the children together two or three times a week to tell them of nature and of history, and to these recitals Sophie listened intently. From this relation with her father, she acquired the longing to associate with famous men.

It is well known that the first love of children is always the parent of the opposite sex; and that later so-called first loves are simply the renewal of

this earlier love in disguise. This was strikingly true in the case of Sophie. The two men whom she really loved resembled her father in many ways.

The love of the child for its parent should not be confused with the conscious sexual love of later years. The tender love of Sophie for her father is a universal phenomenon, and contained nothing but the purest sentiment. He kissed her, embraced her, took her on his lap, carried her upon his arm, and the like, as any father would do. However, it is nevertheless true that this early experience sinks deeply into the child's very soul and often determines its later love-choice. It is held by many writers that, in cases where two persons fall in love at first sight, they resemble each other. This is explained by the fact that the man selects a woman that resembles his first love, *i. e.*, his mother, whom he naturally resembles. The same is true with the woman. Thus each resembles a parent of the other which insures their resemblance to each other. The innocent love between the child and parent, therefore, teaches the child to love, in later life, and determines the choice, all unconsciously.

This explains Sophie's attitude toward Lenau. He was a noted man like her father, as she thought. She granted him everything which her father granted her, in her childhood and refused other concessions because she repressed these in her attitude toward her father. Sexually anæsthetic women are often made so by the fact that they repress the incestuous feeling toward the parent of the opposite sex at puberty, and continue in this attitude toward the men of their choice throughout life.

Her piety also sprang from her love for her father, which shows that religion and love have the same foundation. God becomes the embodiment of fatherly virtues. At fifteen, she placed all suffering upon the Lord who cares for all as her father cared for his children. Her hope for another life was due to her unsatisfied longings in this life. This played an important rôle in her love for Kochil, her first lover, whom she surrendered at the request of her father. The only other man she ever loved was Lenau; and toward him she manifested the same attitude that she did towards her father.

In Lenau's early life the Œdipus complex was unusually well developed; and he never succeeded in getting away from his mother's influence. She was intensely emotional and violently passionate. She threatened to take her life, when her dear ones died, just as Lenau later threatened to do. Her attitude toward her son, Lenau, was always characterized by the strongest emotion and love. She saw his father's traits in her son, and loved him the more for this because her husband died when Lenau was five years old. She idolized him in the most extreme manner. At times she was possessed with the idea that she might lose her son, or that something had happened to him when away from her. She frequently deserted her second husband and children to follow him. She often prepared special food for him, and served it while he was still in bed. His will was always supreme. His mother sowed the seeds of megalomania in many ways; and in adult life these childhood fancies and impressions dictated his entire life. He felt that the world did not recognize his worth, and did not reward him as he deserved. He tried to act the part of a nobleman although his means did not allow it. He could not endure a joke at his expense; and tolerated moods only in himself. He became desperate, when fate did not always deal with him as his mother did. He became intolerably indolent in adult life, because his bodily and mental wants as a child had been so completely satisfied by his mother. He refused to strive or plead for anything as a man because such a course had not been necessary to secure what he wanted from his mother.

He could never love a woman unless the conditions were identical with those of his early home life. He must be the centre of attraction, with no rival in sight. He must be allowed to live the same life of indolence and carelessness as when he was a boy; he must be allowed to come and go

when he pleased, to talk or be silent as his mood dictated. Three families catered to these caprices. The first was that of his sister, Therese, who was attached to him from childhood. She loved him more than her husband and children; her attitude toward him was similar to that of his mother. Emile Reinbeck also gave him the same attention, and he loved her devotedly. But the woman who most nearly embodied his mother's attitude toward him and whose intuition led her to adjust herself more and more to this pattern of his mother was Sophie Löwenthal.

He even demanded good food from his feminine friends as his mother had always catered to his appetite. He never went walking for his health, never took a bath, never ventilated his room. His mother's influence was evident even in such matters as his sleeping with the candle burning, and his invariable habit of taking more personal effects (umbrellas, books, canes) with him than he needed, whenever he travelled.

It is clear that through his mother's mistaken kindness, Lenau was mightily influenced in large matters as in small, in youth as in later life, in his character as in his bodily condition; and this gave direction to his insanity. Every woman, whom the poet could love, must remind him of his mother. In fact, in loving other women, he only loved his mother in disguise.

He had sadistic, as well as homosexual, tendencies, which, however, did not crop out until his insane period when his inhibitions were removed.

His love for his violin and guitar was distinctly erotic. Both these instruments have long been regarded as symbols of the feminine form, and this was plainly the case with Lenau. This was more evident in his insane period, when he adopted the same tender attitude toward his violin that he had previously manifested toward the women of his love. He would allow no one to touch it. Both homosexual as well as heterosexual motives were associated with the violin. When he disliked his violin teacher, he also discarded the instrument for the guitar. But when he found a violin teacher whom he loved, his love for this instrument also returned. At times he played his violin all night long; this long-continued activity gave rise to a state of intense exaltation, but it was followed by a reaction. At times, he played Beethoven with such vigor that drops of perspiration appeared upon his face, and he became completely exhausted. When he was intensely in love with a woman who responded to his love, his interest in his violin decreased, but was again awakened when his love grew cold.

There is evidence for a belief that he masturbated more or less. In conversation he was pains-takingly careful not to allude to anything questionable, and he was mortally offended when others mentioned such subjects to him. This phenomenon is frequently caused by a desire to compensate for a secret vice. The healthy man does not take pleasure in sensual conversation; neither is he deeply affected by it.

His teacher, Kovesdy, stimulated his homosexual nature as his mother did his heterosexual.

His love episode with Bertha left an indelible impression upon him. Her unfaithfulness to him caused him more pain and misery, in his later life, than can fully be accounted for by the fact that he inherited a despondent disposition. This suffering did not begin until after his mother's death. It would seem that he, in some way, identified his mother with Bertha, because in his childhood his mother was untrue to him in that she bore children to his step-father. But more likely there was also an element of self-condemnation in it, because he was untrue to his first love.

His fixed idea to come to America in spite of the protestations of friends and relatives points to unconscious, repressed, erotic feelings. First of all this idea sprang from his identifying himself with Kovesdy, who had failed to carry out his plan of coming to America. Lenau thus wanted to complete his friend's wish, and at the same time to regain his purity in

a strange land, in order thereby to become worthy of his mother again. He carried out his idea faithfully while in America; but, after his return, intense happiness alternated with deep melancholy. It was at this time that Sophie Löwenthal began to exercise her influence over him. His identification of Sophie with his mother was a very gradual process. She first manifested great interest in his poetic works, which enabled her to creep into his affections. Her indifference toward her husband led her to value his attentions. His mother's recent death left a vacant place in his affections which Sophie soon began to occupy, because of her tenderness to him. When he discovered her to be with child there returned the old feeling which he had formerly experienced toward his mother when as a child she became pregnant from his step-father. His love for Sophie now became all the more intense.

From this time on, Sophie refused her husband marital intimacy, and informed Lenau of the fact. This fulfilled a strong childhood wish in reference to his mother and completed the identity of Sophie and his mother.

A peculiar relation existed between his love and his piety. When in love, he was very religious; when not in love, he was sceptical. At times he almost identified God and Sophie. Both he and Sophie believed that, in the hereafter, their fondest hopes and longings would be realized. He pictured the hereafter thus: "My atmosphere will be your breath; my light will be your eye; my drink will be your word; my blood, your kiss; my bed, your heart; my place of abode, the kingdom of God with you, dear Sophie!"

Sophie's hysteria demanded a lover who was satisfied with the satisfaction of the impulse to contrectation without detumescence, to use Moll's terminology. Both were saved from the evil consequences of unsatisfied sexual excitement by a greater ailment. It was a case of a smaller evil being swallowed up by a larger one. In her case, it was hysteria; in his case, his serious affliction which later culminated in insanity. Under similar circumstances, a normal person would have been subject to anxiety neuroses. Sophie's jealousy was in a measure due to this partial dissatisfaction, as is the case with most women who are jealous.

There is little doubt that, if Lenau and Sophie had been free to marry, they would never have lived together long. His inability to attach his attention to any one thing for a long time, as well as her anæsthetic nature, would have tended against this. It was only the thought of constant danger of separation that bound them together. Lenau appreciated this when he said that his misfortune was the greatest joy of his life. In both cases, they obeyed the law of love, and ignored every other consideration. At one time Caroline Unger seemed about to supplant Sophie. Her success was, at first, due to her motherly kindness to him, and her effort to make him happy. But later, she began to ask favors herself instead of giving them; and this was so different from his mother's attitude that he soon cast her off. But the subtle influence of Sophie in portraying her lack of virtue and in pleading with him also had its effect. Here again his despondency upon finding that Caroline was unworthy seems to have made an impression somewhat akin to his Bertha experience, and it may be explained in the same way.

His later life was filled with various premonitions of the final catastrophe which culminated, in 1844, in insanity due to a syphilitic infection which he had acquired some twelve years before. It is very likely that Sophie's love and attention tended to cheer and sustain the poet in his last years of affliction before the final breakdown.

10. FERENCZI, S. *Introjektion und Uebertragung*. Jahrbuch für Psychoanalytische und psychopathologische Forschungen, 1910. Band. I. pp. 1-38.

This article is composed of two parts.

1. *Die Introjektion in der Neurose*, and 2. *Die Rolle der Uebertragung bei der Hypnose und Suggestion*.

The most prominent feature in the psychoanalytical treatment of hysteria is the process known as transference (*Uebertragung*) of emotional activity from some person previously known by the patient, to the physician. However, this transference, or tendency to transference of emotion, is not alone characteristic of the psychoanalytic treatment, but is manifest at all times, and seems to be a fundamental attribute of this form of the psychic mechanism. The apparently unmotivated but extreme expression of love, hate, or sympathy of neurotics is the transference of feeling from some long-forgotten psychic experience to the person under consideration. In these cases, the unconscious complexes which are strongly toned with feeling over-emphasize the emotion manifested towards the person, by being brought into some kind of association with the idea of him. This extreme manifestation of emotion has long been noticed in hystericals; but it was regarded as a simulation of feeling, because there could be discovered no adequate motive for the feeling. The feeling is, however, genuine, and receives its motivation from the unconscious complexes which remain in the background, but use this means of expressing the accumulated emotion that has been waiting for an outlet. The discovery of this mechanism is due to the investigations of Freud. The tendency of psycho-neurotics to simulate, and the so-called "psychic infection" among hystericals are not simple automatisms, but find their explanation in the unconscious wishes and desires of the patients. Frequently, a patient assumes the symptoms of another person, because he identifies himself with that person, for one reason or another. Intense sympathy springs from this same source. The impulsive acts of generosity and charity are, also, reactions to these unconscious demands and may, in the last analysis, prove to be egotistical.

The fact that movements of reform or movements of a humanitarian nature often secure recruits, in large measure, from neuropaths is due to the transfer of interests from egotistic, self-condemned tendencies of the unconscious, to subjects in which these interests can find expression without repression and criticism or condemnation. The tendency of hystericals to eat indigestible foods, their desire to eat at a strange table, or to eat food of a peculiar form or consistency all point to a transfer of interest from repressed, erotic tendencies, and reveal a state of unsatisfied sexual impulses.

The business of the psychoanalyst is to provide a means by which the emotion attached to a repressed complex may find expression, by being transferred to some other object; and the physician usually becomes this object. But this is only a temporary make-shift, and the real cure is brought about by leading the patient to resursect in consciousness the source of his emotions in the repressed unconscious complexes.

The reason why the physician is so often the object toward which the transference is made is that the Oedipus complex is almost invariably present in the patient; and the physician's fatherly care easily leads to the same attitude towards him that was manifested toward the parent in childhood. Sometimes, a trivial factor may bring about the transference, such as the color of the hair, the facial expression, a gesture, the manner of holding the cigarette or the pen, the identity of name with that of a friend of the patient, etc. The sex of the physician is, of course, important. In the case of female patients, this frequently suffices to attach this feeling to a male physician. But the homosexual component, that lies hidden in every male, may lead male patients to make the transference.

This transfer of emotion from one object to another is a fundamental characteristic of neuroticism; it explains conversion and substitution as symptoms of hysteria. All neurotics suffer as a result of withdrawing the *libido* from certain, previously pleasurably-toned complexes of ideas.

If the withdrawal is not complete, the interest in that which was previously loved or hated is lessened. If it is more complete, the complex is wholly repressed and forgotten for consciousness. But it appears that the psychic mechanism cannot endure the *libido* separated from its complex; it is, therefore, transformed into anxiety. Psycho-neurotics have a similar tendency to withdraw the psychic *libido* from certain complexes; and this gives rise to a form of enduring unrest which the patient seeks to mitigate. It may succeed, partially, in conversion,—which leads to hysteria,—and in substitution,—which leads to anxiety neuroses. But this never succeeds completely; and there always appears to be a portion of the impulse which seems to seek satisfaction in the external world. This accounts for the neurotic's tendency to transfer emotion from one object to another.

A comparison of neurotics with those who suffer from dementia praecox and paranoia will throw light upon the former. In dementia praecox the patient loses his interest in the external and becomes autoerotic. The paranoiac projects all interests, which have become painful, into the external world. The psychoneurotic acts in a manner which is diametrically opposite to paranoia. He takes up a great part of the external world into the self, and uses it as a basis for unconscious fancy. It is a sort of attenuation process by which the free, unsatisfied and not to be satisfied unconscious wish stimuli are weakened. This process is called introjection as opposed to projection. The neurotic is constantly in search of objects, with which he can identify himself and to which he can transfer feelings, and which he introjects, or draws into the circle of his interests. The illness is due to an enlargement of the self. Both projection and introjection are extreme forms of psychic processes which are present in normal life. In the child, everything is projected into the external world, and in paranoia the same thing is true, in an effort to minimize the self. The first love and hate are a transference of autoerotic pleasure and displeasure to the object that arouses these feelings. Freud even goes so far as to say that man's philosophy and religious metaphysics are only a projection of his feeling stimuli into the outer world.

But introjection plays an equally great rôle. This is indicated by the fact that so much of possible human experience is reflected in mythology.

The neurotic thus uses a normal mechanism when he attaches his feeling to all possible objects which are not directly related to him, in order to be able to leave in the unconscious the attachment to objects that are closely related to him.

The difference between the normal and the abnormal is one of quantity. The normal person transfers his affection upon much better grounds, and does not dissipate his mental energy in such useless ways as the neurotic. In the normal person the introjection is a much more conscious process, while with the neurotic it is largely a matter of unconscious activity.

This transference of affects from the patient to the physician is at the basis of all cures brought about by electro-, mechano-, hydro-therapy and massage; as well as all other cures wrought by suggestion and hypnotism.

The second part of this article applies the principle of transference to suggestion and hypnosis. The explanation of these phenomena, which assumes that the implanting of the idea of sleep by the hypnotist leads to dissociation, and that ideas presented to the subject will then easily have the right of way over others, does not seem satisfactory. There are certainly deeper psychic forces at work, of which, as yet, no full account has been taken. Evidence is accumulating daily, which points to the fact that the main work in hypnosis and suggestion is done not by the hypnotist but by the subject himself. The existence of auto-suggestion and auto-hypnosis, on the one hand, and the work of the so-called "mediums," on the other, argue that the function of the hypnotist is a subordinate one. Psychoanalysis has shown that even in normal persons in the waking state,

the conditions for dissociation are always highly favorable. It has also shown, that in the course of the development of the civilized individual, many impulses are repressed, and that these repressed impulses, with their accompanying unsatisfied affects, are always ready to transfer themselves to persons and objects in the external world, and to bring the latter unconsciously into touch with the self or to introject them. In hypnotism and in suggestion, the rôle of the hypnotist reduces itself to an object to which the unconscious transfers affects for its own relief.

The significant part which the parental complex plays in the life of each individual is the basis for this transference of emotion in hypnotism and in suggestion. The same complexes are brought into play in the normal individual that are active in psychoneuroses. The hypnotist may turn toward himself certain complexes in the subject's unconscious mental life, that are toned with fear, hate, anxiety, etc., because something about him leads the subject to identify him with some person who has previously aroused these same feelings. This usually goes back to childhood experiences, that were repressed in later life.

It has been found that sympathy and respect greatly enhance the possibility of suggestion and hypnotism. There is much evidence for believing that the unconscious affects play the principal rôle in both suggestion and hypnotism; and that these are, in the last analysis, feelings connected with the sexual impulse, which are transferred from the child-parent complex to the hypnotist-subject complex. Everything points to the fact that, at the basis of every feeling of sympathy, there is an unconscious sexual element; and when two persons meet, the unconscious factors attempt to make the transference. If the transference is successful, be it a purely erotic feeling, or a sublimated one of respect, esteem, friendship, etc., there springs up the feeling of sympathy between the two. If there is objection to this transference on the part of the fore-conscious, other feelings spring up which may lead to antipathy, disgust, etc. The question as to whether any person can be hypnotized depends for its answer upon whether there is a possibility of transference of the unconscious sexual attitude of the subject to the hypnotist. This, in turn, is determined by the parent-complex. The great variation in the proportion of hypnotizable persons, as reported by various authorities, finds its explanation here. Some succeed in only about fifty per cent. of their cases, others reach as high as ninety-six per cent. An imposing-looking hypnotist is much more successful than one of a different type. Long, black beard, great stature, heavy eyebrows, penetrating eyes, forceful but trust-awakening countenance, self confidence, good standing in the community,—all help. Commands given with force and clearness, so that opposition seems impossible, are helpful. Sometimes a surprise, a sudden and loud call, a bright object, a tense and rigid expression of face, clenched fists, succeed when other means fail.

An entirely different method may be used. This requires a darkened room, absolute quietness, friendly talking in a monotone, a mild melodious voice, gentle stroking of the hair and forehead, etc.

These two methods might be considered as making use of anxiety and fear, on the one hand, and of love, on the other. Experts adopt one or the other of these methods, as the case requires. The one method involves the attitude of the father toward his children; and the other that of the mother. In each case the unconscious complexes which were established in infancy are appealed to. These complexes were usually fixed by the parents, in trying to induce sleep in the children. Even holding before the eyes a bright object, or placing a ticking watch to the ear, both of which methods are, at times, employed to induce hypnosis, are excellent means of arousing childhood memories. This child-attitude, on the part of adults, is not so foreign to maturity as might appear, because this attitude plays a prominent part in our dreams.

Forgetting, in the sense of complete disappearance of all traces of a former experience, is as foreign to the facts, as the annihilation of energy or matter is in the physical world. Psychic processes may be revived after decades of oblivescence.

The unconscious, childhood memories tend to make the adult submissive to those persons who resemble, in any way, his parents. There is reason to believe that the hypnotic credulity and docility has its roots in the masochistic compounds of the sexual impulse. Masochism is pleasurable obedience which the child learns from its parents. The parental influence often acts almost like a past hypnotic suggestion upon the later life of the child. Both hypnotism and suggestion are due to the transference of the repressed elements of the sexual impulse from the subject to the hypnotist. This is due to the child-parent complex which becomes active between the subject and the hypnotist.

11. JONES, E. *The Action of Suggestion in Psychotherapy*. Journal of Abnormal Psychology, Dec., 1910, Jan., 1911. pp. 217-254.

This discussion is based upon the conception of suggestion and hypnotism, as worked out by Ferenczi in "*Introjektion und Uebertragung*," and since the main facts of this paper are summarized above it will not be necessary to restate them here. Dr. Jones agrees fully with Ferenczi in giving emotion a prominent place in making suggestion possible. This is in harmony with the views of Bleuler and Lipps. "The peculiar *rapport* between the operator and the subject, so characteristic of the hypnotic state, is identical with that obtaining between physician and patient in the spontaneous somnambulism of hysteria." The basis of this *rapport* is sexual attraction. In the majority of cases, it is unconscious, but not in every case. This was foreshadowed long ago in the theories which postulated a magnetic fluid, vital fluid, nervous fluid or an all-prevading ether, and lastly a special psychical influence of the hypnotist. This was supposed to be emitted from the eye, because the eye has been symbolical of the male organ and its function.

Janet is quoted to show that hypnosis induces the following changes in the subject: any fear of, or repugnance toward, hypnosis is replaced by a passionate desire for its repetition, and the patient is excessively preoccupied with the physician. At times a period of somnambulant passion lasts until the next *séance*. Janet further writes: "What one most frequently observes is a feeling of affection, which may become extremely intense. The subject feels happy, when he sees his hypnotizer, when he speaks to him; he experiences pleasure when he thinks of him; and consequently soon comes to the point of feeling a strong love for him." Hystericals are very jealous of the physician's attention and interest in them.

Dr. Jones believes that this attitude of "warm affection, dread, jealousy, veneration, exactingness" toward the physician is derived from the psychosexual group of activities. Janet rejects this interpretation; but Jones is convinced that Janet has not traced these conscious emotions to their source; if he has done so, he could not fail to recognize their nature.

The relation of suggestion to psychoanalysis must first be pointed out, before an evaluation of each of these methods of treating psychoneuroses can be made. In both methods, there is a transference of psychosexual affections from the patient to the physician; but, where suggestion alone is employed, the treatment stops here, while, in psychoanalysis, the patient is helped to trace his illness to its source; and then "the wishes, desires, etc., which had previously found unsatisfactory expression in the creation of various symptoms, are now free to be applied, through the process of sublimation, to non-sexual social aims."

Treatment, by means of suggestion alone, really intensifies the transference. The result of this is that the patient never really is cured nor

becomes independent of the physician. If one symptom is removed, another takes its place; and chronic invalidism often results. Psychoanalysis brings permanent relief wherever transference can first be brought about by helping the patient to sublimate the psychosexual emotions to higher ends.

12. BRILL, A. A. *A Contribution to the Psychopathology of Everyday Life*. Psychotherapy, Vol. III, No. 1. pp. 5-20.

Dr. Brill is a disciple of Freud, and employs the terms unconscious, repression, and complex, in the Freudian sense. He conceives all hysterical symptoms to be the expression of a repressed wish, which is active in the unconscious. Unconscious processes are defined as those processes which show active manifestations, but of which the person concerned is not conscious because of repression, due to conflicting impulses. This psychic mechanism in hysteria, Dr. Brill conceives to be common, in a mild form, to all normal minds. This is manifested in dreams, and in everyday actions. The tendency to forget, or crowd out of consciousness all thoughts of a disagreeable or painful nature, is at the basis of these everyday manifestations. These thoughts are not really forgotten; they are repressed, and they remain in the unconscious as complexes. Here they lie dormant until some experience or association taps their feeling content which is always strong. There is always a resistance to their becoming conscious so that the individual is never able to tell just what is actually taking place.

In everyday life these repressed complexes manifest themselves in "lapses of memory, in talking, writing, etc."

Familiar illustrations of this are the forgetting of the names of well known persons, and the like. This is due to the fact that the name is associated with some repressed complex, which prevents recall. Later, when the association is broken the name may come freely.

A woman refers to one of her married friends, but by mistake uses her maiden name instead of her husband's name. Psychoanalysis shows that she does n't like her friend's husband, and wishes her friend had never married him. In using her friend's maiden name, she fulfilled a wish and revealed that the husband's name was repressed. She was, of course, unconscious of the motive for this.

A man is urged by his wife to attend a social function, which he does not care for but agrees to attend. In dressing for the occasion he suddenly finds the trunk containing his dress suit locked and the key lost. This compels the sending of regrets. Next day the key is found in the trunk. The husband declares he did not conceal the key intentionally. But the motive is clear; it carried itself out when he was off his guard.

Many so-called meaningless, or automatic, indifferent or accidental actions such as "scribbling with one's lead pencil, jingling the coins in one's pocket, kneading soft substances, etc., conceal sense and meaning for which any other outlet is closed."

A maiden lady wears a wedding ring "because it was grandmother's." A patient, who despairs of life, manifests special interest in Ibsen's "When the Dead Awaken." An embezzler is discovered in a distant city reading the book, "Will I ever go back?"

Dr. Brill gives a wealth of illustrations to show that so-called meaningless actions are symbolical of a deeper meaning, and adds: "These examples show that there is nothing arbitrary or fortuitous in our actions, that, no matter how we may try to conceal things, we always betray ourselves. Our repressed thoughts forever strive to come to the surface; and just as the insane realize their ideals in their insanities, we realize our wishes through our dreams, and in the 'little ways' of everyday life."

If Dr. Brill's contention is true that the determining motives to conduct are often, if not usually, below the threshold of consciousness, it has the very greatest significance for the student of normal psychology. In fact,

it almost becomes revolutionary, and challenges the truthfulness of all so-called introspection. If one cannot tell what motives lead to this or that choice, action or even association, much of what has been accepted as orthodox psychology must be radically revised. The validity of all experimental laboratory psychology that is based on introspection is thus brought into question. It also plays havoc with the contention that consciousness is the only legitimate field for the student of psychology. Dr. Brill is, of course, not alone in his point of view. Evidence in support of this view is being accumulated daily by the whole Freudian school.

The genetic psychologist, too, is taking this stand for reasons other than those of the Freudian school. From an evolutionary view-point, it is fully justified. In fact, it forces itself upon any one who attempts to follow up the evolution of psychic life from primitive forms of life, as leading geneticists are pointing out.

13. PUTNAM, J. J. *Personal Impressions of Sigmund Freud and his Work, with Special Reference to his Recent Lectures at Clark University.* Journal of Abnormal Psychology, Dec., 1909, March, 1910. pp. 1-26.

Dr. Putnam laments the fact that the Freudian theories have been so long neglected, and considers it to be "a reflection on our energy and intelligence that we have not gained a closer knowledge of the claims and merits of his doctrines." He also points out the peculiar prejudices and misconceptions that are current concerning Freud's point of view, and thinks that a better acquaintance with his work would remove much of this unfavorable attitude. The emphasis which he places on "sexual life in the etiology of psycho-neuroses" is largely responsible for this prejudice.

This is itself in need of psychoanalysis. It supports Freud's contention that the motives which actuate conduct are usually below the level of consciousness: and that the individual never gives the real reason for his behavior or attitude of mind. "Motives are made up of 'attraction,' 'desire' and 'acceptance,' on the one hand, and, on the other hand, of 'repulsion,' 'repression,' 'denial,' mixed in equal parts." The very intensity of the opposition to Freud's theory indicates that it touches a tender spot, for the opposition springs up even before the theory is tested.

A strong prejudice often involves the "half-felt but perhaps wholly suppressed truth" of the matter under consideration, which cannot, at present, be put to the test of reason.

Dr. Putnam's aim is to modify this prejudice, which he himself once shared, by setting forth some of these Freudian principles in a manner best calculated to remove misconceptions and invite unbiased consideration. As far back as 1881, Freud and Breuer treated their first case of hysteria, and revealed the germs of Freud's later theories. After a number of years of study with Charcot in Paris, and with other psychiatrists, he continued his treatment of cases of hysteria; and in all of these, he became convinced that the childhood experiences played a very great rôle in producing the later difficulties. The system of psycho-analysis was evolved; and it was found that the emotions of childhood often cropped out in new forms, in later life. Old and forgotten memories were revived; and it was discovered that these were at the basis of the illness, and that when brought up to the level of consciousness the patient recovered. This necessarily gave rise to a new and larger view of the unconscious life than had heretofore been held. The unconscious proved to be the "dwelling-place and working place of emotions that we could not utilize in the personality that we had shaped and rounded."

Dr. Putnam thinks that "looked at broadly and as a whole" Freud's main contribution has been this emphasis of the unconscious phase of life as an active principle rather than the attempt to push forward the sexual

element in our experience. This latter factor is stressed by Freud, but he is fully justified in his conclusions by the evidence bearing upon this point which he secured from his patients. His critics seem to have lost sight of everything else in their "attack against the remarkable and truth-seeking observations of a remarkable man." A plea is made for open-mindedness in considering this phase of Freud's theory, on the ground that it is the first duty of any seeker after truth to hold his prejudices in abeyance and examine the facts in an unbiased manner, even though the subject be disagreeable. The attitude of many people towards the subject of sex is easily explained on Freud's theory of repression. This very repression leads to a denial of its importance. Nevertheless the subject has a "hold on us, or a right to demand our interest and attention," even if "we would persuade ourselves that this was not the case." "This hold upon our attention which we instinctively feel this subject has the right to claim, even when we repudiate this right, constitutes one instance of the 'desire' which is made to play such a large part in Freud's doctrines."

The repression of this instinctive desire may lead to one of three consequences. The repression may be adequate, and the instinctive curiosity may find an outlet in some other channel. The repression may go too far, and produce an over-sensitive individual who is over-refined and over-watchful of himself. Again, the repression may be unsuccessful and the person is then in conflict with himself, and becomes hysterical, or falls a prey to one of the phobias. The conflicting impulses in a human being are so varied and complicated that we are never able to grasp them in their completeness; and perhaps every one could find in himself traces of what would, in a larger scale, be regarded as criminal.

The struggles of the soul are immensely more complex than is generally assumed. "Desire or craving furnishes the motive for many thoughts and acts that seem actuated by sentiments of a different, and even of an opposite, character." The fable of the sour grapes illustrates this.

When desire cannot be satisfied in one way, it is often satisfied in another. This substitution of one situation for another is at the basis of the principle of "conversion" in hysteria, by which the physical symptoms are produced. This principle of substitution is helped by the tendency to forget the unpleasant experiences of life. This latter is a feature of every normal life, although in hysteria it becomes exaggerated. It is due to repression which is an active factor in mental life. In dream life these repressions have a chance to express themselves in a somewhat disturbed form, because they, like psychoses, are in a measure a compromise between conflicting motives.

Freud's therapeutic method is often criticised on the ground that it brings to mind what was unwholesome in the individual's experience and that this should be forgotten. However the best answer to this criticism is that the psychoanalytic method of bringing to consciousness the forgotten memories actually brings peace, comfort and contentment to the patient and that no other method of treatment can effect the same cure.

Freud lays much more stress upon early experiences and environment in producing psycho-neuroses than upon hereditary and nervous instability. While heredity varies greatly in degree of soundness and vigor, it is still the early experiences "which make us sick or well." His theory, therefore, tends to exalt early education as a hygienic measure in the broadest sense of the term education.

In the final section of this article attention is given to the subject which arouses more antagonism to Freud's theory than anything else: namely his emphasis of sex as a causative factor in psycho-neuroses. However, the fact that the unfavorable criticism is of the most contradictory sort indicates that the critics have been moved by deep seated prejudice rather than by cool consideration of the merits of his theory. In spite of the fact "that this immense subject was daily and hourly thrusting itself upon our

notice whether as the cause of terrible suffering, of terrible crimes, of terrible misunderstandings and misjudgments, and that it has played a huge part in the history of religion and of civic progress," there has been a tendency to blind ourselves to the facts and to refuse to study the subject scientifically.

One reason for this is that the term sexual is confused with the term sensual. Hence to assume that sexual influence is basic for psychopathology would be to charge every one so afflicted with immoral characteristics according to this false view. Freud uses the term in a much more comprehensive sense and includes all emotions that have differentiated from the primitive sex impulse. This includes all that has produced the highest and noblest in civilization. The experiences of infancy are causative factors of later neuropathic states but cannot be considered sensual. All students of the subject now agree that the term sex is much more comprehensive than has been customary to regard it and that the distinction between normal and abnormal is not to be too sharply drawn. Freud assumes that civilization has been built up at the expense of sex interests and that the sublimation and repression of the sexual energy is the means of attaining a higher culture. It is in an effort to accomplish this end that repression sometimes goes too far in those persons who have a predisposition to neuropathic states. Since much of this conflict takes place in the unconscious, and the symptoms of over repression are never traceable to their source by the patient, unaided, there is after all no question of moral responsibility. It is an unsuccessful struggle with factors that are clearly beyond the reach of consciousness. The infantile experiences in the sex realm may easily sow the seed of later troubles because the child gives free and full expression to all impulses. In later life these impulses are found to be out of harmony with civilized life and are repressed only to retreat to the unconscious realm where they are still active. The adjustment of the legitimate demands of the procreative instinct on the one hand and the demands of civilization for repression and sublimation on the other is the great problem of modern life. It is just here that the Freudian investigations are most helpful, and Dr. Putnam believes that Freud and his co-laborers have a distinct message for the present age in dealing with this important and ever present problem.

ABRAHAM KARL. *Giovanni Segantini, ein psychoanalytischer Versuch*. Schriften zur angewandten Seelenkunde, Elftes Heft. Leipzig, 1911. p. 65.

This is another contribution to the psychology of the artist. Giovanni Segantini was a famous Italian painter of the last half of the nineteenth century. His development, his outer and inner life, his artistic capacity and his works were all unique, and challenge an explanation from the point of view of individual psychology. This study applies the principles of psychoanalysis to the life and works of Segantini. The unconscious mechanism of neurotics and artists is similar in many respects and the physician who is acquainted with the method of psychoanalysis of the former has a peculiar advantage therefore in the study of the latter.

Segantini's paintings are in a peculiar sense the expression of his inner soul experiences. His theory of painting was that it should reveal and express the deepest emotions of the artist rather than attempt a true reproduction of any external object or scene. Art, he says, shall glorify work, love, mother, and death. These were the sources from which he derived his inspiration. Although other artists have dwelt on these themes, Segantini has given them a touch peculiar to himself and his genius is limited to these subjects.

His lack of early education and his unwholesome environment did little to exalt these themes. They therefore came largely from his own inner tendencies. Psychoanalysis can throw much light upon the source of these themes because it goes back to childhood and traces the beginnings of the life impulses. Segantini himself thought that a true explanation of his

genius would have to go back to his earliest childhood and analyze all sensations of the soul, even to their faintest beginnings. His mind was free from the burden of traditional schooling and absorbed from his environment whatever it was fitted to assimilate.

The most profound single event of Segantini's early life was the death of his mother, when he was scarcely five years old. After that he lost the influence of a home, was neglected by his father, and became more or less of a wanderer. During all this time the early influence of his mother made her the centre of his thought. In his autobiography he says that he has a clear definite and accurate image of her. He says she was young, tall, and beautiful and compares her to sunset in the spring. This lofty sentiment of love is the sublimated, infantile, erotic attitude toward her. The neurotic and the artist both have abnormally strong impulses which are greatly transformed through repression and sublimation. Both have a very strong fancy. In the case of the neurotic the repressed fancies are converted into symptoms of illness. In the artist they find partial expression in his works. The other part is usually sublimated into some other form of expression. In Segantini this last element was transformed into a compensatory over-emphasis of and admiration for motherhood. This is why Segantini embodied motherhood as the central theme of so many of his paintings. The painting called "The Fruit of Love," was evolved in his fancy by the transformation of a beautiful rose that came from heaven into the form of a mother and child. Here the influence of his long departed mother is seen. He often associated her beauty with that of a rose.

The infantile erotic attitude towards the mother often gives rise to feelings of cruelty against the loved one. This is due to a sort of feeling of revenge for supposed mistreatment. This manifests itself in desiring the death of the loved one; or if death actually takes place in a sort of joy that it occurred. Later when this feeling of cruelty is repressed and sublimated there arises in the mind of the neurotic a feeling of guilt even though no good reason can be given for it. The dead one is glorified and an effort is made to call him or her back to life in fancy.

That Segantini had this feeling of cruelty in childhood is shown by the fact that when twelve years of age he derived real pleasure in trying to paint the face of a dead child at its mother's request and worked for hours at his task. In his later description of this mother, he spoke of her beauty and used the same adjectives that he did in describing his own mother. It was a case of transference of his feeling for his mother to this woman and he thus undertook the task through his mother's unconscious influence. In his effort to please this mother we see the beginning of the sublimation of the feeling of cruelty to a desire to compensate for this feeling. This is a frequent phenomenon in his later paintings. Thus death and motherhood came to occupy his attention during the first thirty years of his life, and this points to his mother's early influence. He was twenty-two years old before he became sufficiently free from her influence to fall in love.

The influence of Segantini's father is not noticeable because of his father's treatment of him. In fact all traces of a father's influence such as conservatism, obedience to authority, reverence for God, etc., are negative in the character of Segantini. Home, mother, nature form a closely knit complex in his life. When he lost his mother he lost home and the native scenery that he loved.

In his adolescent years the repression of his sex impulse had a tendency to make him melancholy and passive. He embodied this emotion and passivity in the paintings of this time. Fancies of death also inspired many of his works at this time.

Later, at about the age of thirty, this melancholy gave place to an aggressive impulse to labor. He moved into the high Alps and there studied the natural scenery as he had seen it in his childhood. Everything seemed to inspire him to greater efforts. He was seized with an impulse

to work and seemed never to tire. The aggressive impulse was sublimated into the impulse to work. Here he did his best work. All this time the mother complex remained the same. It was at this time that he painted the masterpiece called "The Two Mothers."

At this time he acquired a technique of color analysis to a high degree and used it very effectively in his paintings. This was a great triumph. It was, however, not so much a result of his artistic genius as it was a demand of his soul in order to give adequate expression to his emotions. Light and color were to him the source of the highest ecstasy. This was due to the sublimation of that component of the sex impulse known as sex curiosity.

Later there was again a return of melancholy. At this time he painted several works that are difficult to explain. One of these is "The Bad Mothers." All products of the imagination according to Freud have a manifest and a latent content. The manifest content is that which consciousness is concerned with while the latent content escapes its notice although it is the more significant. The latent content is the expression of a suppressed impulse. This was the case with the mystical works of Segantini above mentioned. Only the manifest content has received attention by students of his works. Although he got his idea of the punishment of bad mothers from Buddhistic mythology, this does not account for his interest in the idea. Here again the unconscious motive springs from the repressed infantile anger towards his mother for dividing her love with his rival.

The idea of death seems to have had a peculiar fascination for him, motivated many of his works, and at times there seem to have been unconscious longings for death, which in the end helped disease hasten disintegration. His early acquaintance with death in the loss of his brother and mother does not fully account for the dominance of this idea. We must look deeper for the motive to this and it is found in the impulses of his childhood. His sadistic impulses, his feeling of hate and his desire for the death of a loved one had to be withdrawn from the objects against whom they were directed as he grew older. They were partly transformed to thoughts of his own death and partly sublimated into an impulse to live. This conflict of conscious and unconscious impulses is the secret of the tragedy which ended in his premature death.